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IO. BAP. PIRANESI
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Giovanni Battista Piranesi

A CRITICAL STUDY

With a List of his Published Works
and Detailed Catalogues
of the Prisons and the Views of Rome

BY

ARTHUR M. HIND

WITH FRONTISPIECE AND 146 ILLUSTRATIONS

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PREFACE

THIS work does not claim to be a general study of Piranesi's Life and Works. This is well supplied in three recent books—those of Mr. Arthur Samuel (London, 1910), Mr. Albert Giesecke (Leipzig, 1911), and M. Henri Focillon (Paris, 1918), the last being in many ways the most comprehensive, and the only one that offers a complete list of all Piranesi's etched plates.

I was first attracted to the study of Piranesi in 1910 by the series of early states of the 'Prisons' acquired by the British Museum from the late Mr. Herbert Batsford. This led to my article in the *Burlington Magazine* of May, 1911, which was followed in the same place in December, 1913, and January and February, 1914, by notes on Piranesi's etched work in general, with a complete chronological list of his published works treated in somewhat more detail than in either Samuel's or Giesecke's book. It also gave a chronological list of the 'Views of Rome'.

Focillon's Catalogue is definitive as far as it goes, but it attempts no detailed description of state. This would be an unnecessary labour with regard to the majority of the plates whose interest is perhaps antiquarian rather than artistic. But I have felt that a detailed catalogue of the 'Prisons' and 'Views of Rome', which include the majority of Piranesi's most important plates, would be a useful guide to the collector who is often baffled by the varying qualities of these large prints owing to the difficulty of comparing impressions. Thus the earlier and more lightly etched impressions have until quite recently been less valued than the later rebitten states: a judgement which careful comparison may induce the amateur, at least in the case of many of the subjects, to revise.

The *Antichità Romane de' Tempi della Repubblica* (*Archi Trionfali*) and the *Paestum* series contain examples of equal beauty, but in the latter case the question of state hardly enters, and in the former the division is little more than rebiting and change of numbers in the later edition, details which are sufficiently indicated in my *List of Piranesi's Published Works*.

The mere bulk of the volumes of Piranesi's work has made the necessary comparisons, extending over many years and in a variety of collections, a laborious business, and one that I should long ago have thrown up were it not for a natural aversion from being baffled even where the end to be achieved is small. The collections I have examined must be a mere tithe of those that exist in the libraries of the great English houses, whose earlier representatives

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made the Grand Tour in the eighteenth century; collections which would assuredly modify my description of rarities, if they did not reveal much additional matter. But I would strongly advise any other Piranesi enthusiast against diving into further sections of the master's work with the aim of continuing the detailed catalogue, unless he is prepared for athletics in addition to research.

For these further sections my *List of Piranesi's Published Works*, with indication of plates in each (which is here reprinted in revised form), in conjunction with Focillon's Catalogue, offers, I think, sufficient basis for study and reference. But this might well be supplemented later, if it seemed to be desired by subscribers to the present work, by another volume of selected illustrations.

The introductory notes that follow, taken in part from my earlier articles, have two chief aims, the first bibliographical, i. e. an examination of the origins, dates, and content of Piranesi's work in relation to existing documents, the second an estimate of his place in the history of art and of the comparative artistic value of his different works. A short biography, and some description of his remarkable drawings complete their scope.

The work of G. B. Piranesi's sons and daughter, Francesco, Pietro, and Laura, who carried on their father's work in etching and publishing, is not included, except for supplementary notes on p. 88, for the transcription of the summary *List of the Piranesi Work in the Regia Calcografia at Rome*, and for the description of two plates of the 'Views of Rome', by Francesco, which are added for the sake of completeness in describing the series.

In the work of comparing the states of the 'Views of Rome' I have been constantly helped by Mr. Percy B. Tubbs, F.R.I.B.A., the owner of a series, which includes a large number of the early states, as well as intermediate states which I should probably have failed to note without his indications. He has also greatly facilitated the making of the book by lending many of the etchings for reproduction. A considerable number of the plates have also been reproduced from the stock of the Cotswold Gallery, e. g. impressions in the rare state with Bouchard's address, the British Museum and the Soane Museum only providing a few rarities. I would like here to record the kind assistance given me by the late Curator of the Soane Museum, Mr. Walter L. Spiers, F.S.A., and by his successor, Mr. Arthur T. Bolton, F.S.A., F.R.I.B.A.

I am greatly indebted to Dr. Thomas Ashby for many archaeological and topographical notes incorporated in the catalogue of the 'Views of Rome', and I would thank Mr. Arthur H. Smith, and my colleagues in the Department of Greek and Roman Antiquities at the British Museum, for help on many occasions.

A. M. H.

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Œuvres des Chevaliers Jean-Baptiste et François Piranesi qu'on vend séparément dans la Calcographie des auteurs, Rue Felice, près de la Trinité de Monts, &c. pp. 29. Rome, 1792. British Museum (Department of Prints and Drawings).

Calcographie des Piranesi frères. Œuvres de Jean-Baptiste et de François qui se vendent chez les Auteurs, à Paris rue de l'Université, Depôt des Machines, no. 296. pp. 18. Ends: De l'Imprimerie de Prault, rue Taranne, no. 749, à l'Immortalité. Ann. VIII de la République (i.e. 1800).

LE GRAND, J. G. Notice historique sur la vie et les ouvrages de G. B. Piranesi. Compiled by Legrand from materials supplied by Giovanni Battista's son, Francesco Piranesi. Apparently intended, but never used, as introduction to the proposed French edition of Piranesi's text. Paris, Bibl. Nationale, Manuscrits, Nouvelles Acquisitions Françaises 5968.

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YOUNG, William. Roman Architecture, Sculpture, and Ornament. Selected examples from Piranesi's monumental work. London, 1900, fol. (14 pp. text, and 200 plates).

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HIND, A. M. G. B. Piranesi and his Carceri. *Burlington Magazine*, xix (1911) 81. G. B. Piranesi: some further notes, and a list of his works. *Burlington Magazine*, xxiv (1913–14), 135, 187, 262.

LANGE, P. Ausgewählte Werke von J. B. Piranesi. (*Bauschatz*, Ser. 2, 1879 &c.). 1885–8. fol.

ROGER-MILÈS. Le Style Piranesi. Paris, n. d.

ROME, Regia Calcografia. Catalogo. Rome, 1891. [There are numerous earlier and later editions, but this is apparently the only one containing a complete list of Piranesi's plates. The others contain a list of titles of the various works, and only cite the separate plates in the case of Views of Rome. See below, p. 89].

HERMANIN, F. Gabinetto Nazionale delle Stampe in Roma. Catalogo delle incisioni con vedute Romane. *Le Gallerie Nazionali Italiane.* iii (1897) and iv (1898).

LANCIANI, R. A. The Ruins and Excavations of Ancient Rome. London, 1897.

AMELUNG, W., and H. HOLTZINGER. The Museums and Ruins of Rome. English edition, revised by the authors and Mrs. S. Arthur Strong. London, 1906.

Œuvres choisies de J. B. Piranesi. Reproductions de l'œuvre dessiné et gravé de 1746 à 1778. Paris (A. Vincent), 1913. fol.

SCHULZ, O. Goethes Rom in 50 Abbildungen nach Stichen von Giambattista Piranesi. Leipzig, 1913.

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MORAZZONI, G. G. B. Piranesi. Notizie biografiche. Milan, 1921.

COLLECTIONS CONSULTED AND ABBREVIATIONS USED

Certain references are made in the Catalogue to rarities in Foreign collections, but I have not personally consulted these in the study of Piranesi.

B.M. BRITISH MUSEUM, DEPARTMENT OF PRINTS AND DRAWINGS.
A miscellaneous collection of separate prints including a large number of early states of the *Vedute di Roma,* the early edition of the *Carceri* with title in second state, and a rejected plate of the *Paestum* series (reproduced on my pl. LXXIV).

B.M.L. } BRITISH MUSEUM LIBRARY.
B.M.L., KING'S. } There is a very good collection in the Library, the only volume not represented, though all the plates of this edition occur in other works, is *Le Magnificenze di Roma*, 1751.
There are two sets (one in the King's Library) apart from the edition with Firmin-Didot's titles dated Paris, 1835–9.

SOANE. LONDON, SIR JOHN SOANE'S MUSEUM.
A good collection with several rarities, including the volume with title *Le Magnificenze di Roma*, 1751, an early issue of some of the plates of the *Antichità Romane*, under the title *Camere Sepolcrali*, early edition of the *Opere Varie*, and early edition of the *Carceri* with title-page in second state.

S.K. LONDON, VICTORIA AND ALBERT MUSEUM, South Kensington.
DEPARTMENT OF ENGRAVINGS. First Paris Edition (27 vols., 1800–7). Bound in green paper backs, and greenish-blue marbled sides, with binder's label inside covers. *Rue de la Harpe* | *Au-dessus de celle de Mèdecine, N° 132* ; | TESSIER, | *Relieur et Doreur* | *de la Trésorerie Nationale, du Bureau* | *de la Guerre* | *et Calcographie piranesi* | A PARIS [on some labels it reads N° 136]. From collection of the architect Decimus Burton. Purchased about 1864. The *Vedute di Roma* are vols. 16 and 17.

S.K.L. LONDON, VICTORIA AND ALBERT MUSEUM, THE LIBRARY. Intermediate Paris Edition of the *Vedute di Roma.* Purchased 1863.

LONDON, ROYAL ACADEMY.
A good collection.

LONDON, ROYAL INSTITUTE OF BRITISH ARCHITECTS.
A good collection.

LONDON, SOCIETY OF ANTIQUARIES.
A few volumes.

OXFORD

(1) BODLEIAN.

A good collection. Contains the rare volume *Lettere di giustificazione scritte a Milord Charlemont*, 1757.

(2) ASHMOLEAN.

A good collection in twenty volumes. Contains seven plates of the early edition of the *Carceri*, with title in second state.

(3) TAYLORIAN.

A series in sixteen volumes.

CAMBRIDGE, FITZWILLIAM MUSEUM.

A good collection in thirteen volumes (wanting the following nos. in Focillon's Catalogue, 13 bis, 19, 40, 45, 72–119, 369, 380, 382, 399, 400, 987–90, 991). All the volumes contain Lord Fitzwilliam's autograph and the year in which he acquired them (i. e. 1781 for the most part, a few in 1786 and 1790).

CHATSWORTH. THE DUKE OF DEVONSHIRE.

Most of the important works. Also nos. 1, 2, 3, 8, 9, 14, 15, 16, 17, 19, 35, 38, 40, 56 of the *Vedute di Roma* in the early state before price and address. No. 16 occurs in two early states, one being a proof before all letters.

THE MARQUIS OF LANSDOWNE.

Incomplete set of the First Paris Edition. Bound in same form and with same binder's label as the complete set at South Kensington. Vols. 8, 12–18 and 22.

BLOMFIELD. SIR REGINALD BLOMFIELD, R.A.

The rare volume *Le Magnificenze di Roma* 1751, with the miscellaneous collection of plates (early state of *Carceri*, &c.), in addition to the early states of the *Vedute di Roma*.

WINDSOR, ROYAL LIBRARY.

Incomplete set, but contains the most important work in fine impressions (*Opere varie*, *Antichità Romane*, *Paestum*, &c.). The *Vedute di Roma* are incomplete (thirty-nine impressions). Contains the rare volume *Lettere di giustificazione scritte a Milord Charlemont*, 1757.

MANCHESTER.

(1) JOHN RYLANDS LIBRARY.

From the Spencer collection and other sources.

(2) MANCHESTER SOCIETY OF ARCHITECTS.

(3) CHEETHAM'S HOSPITAL AND LIBRARY.

There are good collections in the above (1), (2), (3), and also volumes in other Manchester libraries.

See H. Guppy and G. Vine, *A Classified Catalogue of the Works on Architecture in the Principal Libraries of Manchester and Salford*. Manchester and London, 1909.

Early edition of the *Carceri* (with title in first state) in the John Rylands Library, was omitted in the above catalogue; it was a separate purchase and not from the Spencer collection.

CHARRINGTON. Mr. JOHN CHARRINGTON, Shenley, Herts.
The rare volume *Le Magnificenze di Roma*, 1751, with the miscellaneous collection of plates and *Vedute di Roma*. From the collection of Mrs. Gilbert Drage.

DAVIES. MISS CATHERINE DAVIES, 28 Hans Place, London, S.W.
A volume of fifty-nine of the *Vedute di Roma* (nos. 1–60 with exception of no. 13). A considerable number in the rare state with address of *Bouchard* or *Bouchard e Gravier*

TUBBS. Mr. PERCY B. TUBBS, F.R.I.B.A., 10 Gray's Inn Square, W.C.
A good collection of the *Vedute di Roma* in various states. A considerable number in early states, before Piranesi's address and price, and in an intermediate state before the heavy rebiting or added work (see references in catalogue). Also most of the other published works.

LIST OF ILLUSTRATIONS

PORTRAIT OF GIOVANNI BATTISTA PIRANESI, engraved by Felice Polanzani 1750; originally used as frontispiece to the *Opere Varie*, 1750, and the *Antichità Romane*, 1756. *Frontispiece.*

PLATE OF WATERMARKS. Pl. I, in the Text, opposite p. 34.

PIRANESI'S ENGRAVED CATALOGUE of his own Works, from an impression in the Soane Museum, including the *Vedute di Roma* up to no. 134 (the edition described as no. 12 on p. 6). Pl. II, in the Text, between pp. 34 and 35.

THE COMPLETE SERIES OF THE *VEDUTE DI ROMA* (except the last two plates, which were engraved by Francesco Piranesi), with nos. 19, 27, and 35 shown in two states. From impressions in the possession of Mr. Percy B. Tubbs, F.R.I.B.A., and the Cotswold Gallery, one only (no. 58) being from the British Museum (Print Room). Pl. III–LXXI.

PLATE 15 OF THE *CARCERI* shown in two states. From impressions in the British Museum (Print Room). Pl. LXXII.

THE ARCH OF GALLIENUS, ROME, from the *Antichità Romane de' Tempi della Repubblica*, 1748. Early state before numbering. From an impression belonging to the author. Pl. LXXIII.

GRUPPO DI SCALE, pl. 11 from the *Prima Parte di Architetture*, 1743, as re-issued in the *Opere Varie*, 1750. From an impression in the King's Library, British Museum. Pl. LXXIII.

INTERNAL ELEVATION OF AN ANCIENT RESERVOIR, in the vineyard formerly belonging to the Jesuits below Castel Gandolfo, pl. 22 from the *Antichità d'Albano e di Castel Gandolfo*, 1764. From an impression in the British Museum (Print Room). Pl. LXXIV.

INTERIOR OF THE SO-CALLED TEMPLE OF NEPTUNE AT PAESTUM. Proof of a rejected etching for plate 12 of the series of Views at Paestum, 1778. From an impression in the British Museum (Print Room). Pl. LXXIV.

I. BIOGRAPHICAL[1]

GIOVANNI BATTISTA PIRANESI was born in Venice on the 4th October 1720. The son of a stone-mason, he was educated as an architect under his maternal uncle Matteo Lucchesi, continuing his studies, after a quarrel with Lucchesi, under Carlo Zucchi. His pride in his profession of architect and in his native town is evidenced in his constant use of the appendage *Architetto Veneziano* to his name on various title-pages of his works ; but his practical work as an architect was limited to a few restorations, such as that of the Church of S. Maria Aventina, and the Priory of the Order of Malta, which he was commissioned to undertake by Cardinal G. B. Rezzonico about 1764–5.

In 1740 Piranesi left Venice for Rome in the suite of the ambassador to the Papal Court, and was lodged for a time at the Venetian Embassy. He studied etching under Giuseppe Vasi, the engraver of one of the largest views of Rome ; but jealousy of supposed secrets of the craft hidden from him caused a breach, in which he is said to have threatened to murder his master. He is also said to have worked in the shops of the scene-painters Giuseppe and Domenico Valeriani, and to have studied under another famous scene-painter Ferdinando Bibiena, who died in Bologna in 1742. Piranesi may have come in touch with the latter in one of his journeys to or from Rome.

He appears to have had little success in these early years at Rome, and as his father was unable to continue his allowance returned to Venice in 1744. Bianconi states that he studied painting about this time in Tiepolo's studio. But no paintings by his hand are identified. Possibly if such exist, they may go under the names of Marco Ricci or Pannini who were the chief influences in forming his style of architectural composition.

[1] The chief authorities for Piranesi's life are Bianconi, Legrand (MS.), and an anonymous writer in the *Library of Fine Arts* (1831). See Bibliography. The last named was based on a manuscript described as written by one of Piranesi's sons, and then in possession of the editor, who was probably also the author of the article. The writer also states that the publishers, Priestley and Weale, had projected its publication. The editor of the *Library of the Fine Arts* is given in the B. M. Catalogue under the initials J. K., which is further explained by a note by Dawson Turner in the Print Room as 'Kennedy, Esq., late M.P.' Taking the two together, the editor must have been the James Kennedy (Barrister, M.P. for Tiverton, 1832 and 1833–5) who died on 15th May 1859, at Liddiard House, Grove Terrace, Notting Hill. See Law Lists and F. Boase, *Modern English Biography*. Perhaps some representative of the family, or the publishers mentioned, may be still in possession of the document. Another lost source is Piranesi's own manuscript memoirs referred to by Bianconi in his *Elegio Storico*.

He was soon, however, encouraged to return to Rome by Giuseppe Wagner, a successful engraver and publisher of Venice, who helped Piranesi from his own stock to found a similar establishment in Rome.

This time he achieved success, and a constant series of works, illustrating architecture and antiquities, issued from his studio until his death in 1778. His output in etched plates is enormous (it is about 1000 numbers in all, and the majority detailed plates of the largest dimensions), and he must have left besides a great deal of the material in notes and drawings used in the publications carried out by his sons Francesco and Pietro.

It is uncertain how much of the text of his publications is actually Piranesi's own writing. Bianconi regards him in this respect as the unlettered publisher of the writings of others, but this may probably be regarded as an exaggeration. He certainly had the flair for antiquities and no doubt inspired his press, even if he lacked the scholarship to put it in proper form. He ran to death the theory of the Etruscan (as against the Greek) origin of the majority of Italian architectural antiquities, and it was on this subject of indigenous Italian art that he fell foul of the famous connoisseur and dealer P. J. Mariette.[1]

With his remarkable diligence was united a most impetuous and quarrelsome nature, of which we have already given two examples. Whether apocryphal or true his five days' courtship of a girl whose face had taken his fancy while sketching in the Forum, and his threats to kill the doctor who failed to save the life of one of his children, are further incidents related that illustrate his temperament. He had two sons and a daughter, all of whom helped him in his work and after his death carried on his publications in Rome and Paris. They were Francesco (born 1748 or 1756; died 1810), Pietro (who lived till after 1807) and Laura (born 1750).

His position in Rome and in Europe after 1760 was a prominent one. He must have been a well-known figure to the wealthy English visitors in Rome, and was elected a Fellow of the Society of Antiquaries in 1757,[2] an honour which he displays on several title-pages from that date onward. He was on terms of friendship with the famous architect Robert Adam who was in Rome between about 1750–5. Other relations with English connoisseurs are seen in the plate of the *Arco di Aosta* after a drawing by Sir Roger Newdigate (the antiquary and founder of the Newdigate Prize) published by Piranesi in his *Archi Trionfali*, and in his intended dedication of the *Antichità Romane* to James Caulfeild, Earl of Charlemont, which ended in the bitter recriminations of the *Lettere di Giustificazione* of 1757, while the names of many English patrons, e.g. Gavin Hamilton,

[1] See *List of Piranesi's Published Works*, 1765, *Osservazioni.*

[2] Elected Honorary Fellow 7th April 1757. He was proposed by the Bishop of Ossory, J. Theobald, P. Collinson, A. Cooper, A. Pond, H. Baker, C. Rogers, and W. Norris (Secretary).

and Thomas Jenkins, figure in the dedications on a large number of the plates in his *Vasi, Candelabri*, &c. of 1778.[1]

He was knighted by the Pope in 1765, and regularly signed his plates *Cavalier Piranesi sc.* from this date onwards. Sets of his works were among the regular purchases of the travelling noblemen and connoisseurs, and the frequent gift of the Pope to distinguished guests.

Most of his life was passed in Rome, etching, writing, publishing, and directing a workshop in which the restoration and sale of antiques played a considerable part. In 1778 he made a journey with his son Francesco to Naples and Magna Graecia, collecting the material for his Paestum series, and for other works completed after his death by his sons. Three of the etchings of Paestum were signed by Francesco, who may also be partly responsible for the original drawings preserved in the Soane Museum.[2]

G. B. Piranesi died two months after the papal imprimatur of his Paestum series, and was buried in S. Maria Aventina, in November 1778.

[1] In regard to English connoisseurs in Piranesi's circle at Rome Mr. Arthur Samuel's book contains considerable material.

[2] See below, pp. 19 and 20, for further discussion of this subject.

II. NOTES ON PIRANESI'S WORK

THE chief basis for a List of the work of G. B. Piranesi and his sons is the printed Catalogue with the title *Œuvres des Chevaliers Jean Baptiste et François Piranesi qu'on vend séparement dans la Calcographie des Auteurs. Rue Felice, près de la Trinitè des Monts vis-à-vis le corps de garde des Avignonais. Rome MDCCXCII. Dans l'Imprimerie Pilucchi Cracas.* The only copy known to me, in the British Museum Print Room, is of this edition of 1792, but from the form of the title one would expect the catalogue to have been first printed in the lifetime of Giovanni Battista Piranesi. The Papal sanction for the *reprint* of the catalogue given on the last page also implies the existence of an earlier edition.

This catalogue shows thirty-two sections or volumes distinguished by Roman numerals, but a considerable number of the sections described were only in course of preparation in 1792. It is seldom that one finds even contemporary editions bound with volume numbers corresponding to this early catalogue. It should be noted that these section numbers are altered in the catalogue printed by the brothers Piranesi at Paris in 1800, under the title *Calcographie des . . . Piranesi frères. Œuvres de Jean-Baptiste et de François qui se vendent chez les auteurs, à Paris Rue de l'Université, Dépôt des Machines, N° 296.* With imprint and date on last page *de l'Imprimerie de Prault, rue Taranne, N° 749, à l'Immortalité. Ann. VIII de la République.* This is also an extremely rare volume, the only copy known being that of the Soane Museum in Lincoln's Inn Fields. It adds little to the earlier catalogue, but is useful as a guide to the arrangement of the first Paris edition of 1800–7 [1] in twenty-seven folio volumes,[2] an order which is also followed in the Paris Edition of Firmin-Didot of 1835–9.

The complete sets of volumes as advertised in the catalogues of 1792 and 1800 contain plates by Giovanni Battista Piranesi's sons Francesco and Pietro, as well as miscellaneous plates by other engravers and etchers (e.g. Bartolozzi's reproductions of Guercino drawings).

[1] *Magasin Encyclopédique* (rédigé par A. C. Millin), V^e Année (1799), Tom. 5, p. 110, Tom. 6, p. 283, and IX^e Année (1803), Tom. II, p. 238; J. Duchesne, *Quelques Idées sur l'Établissement des Frères Piranesi*, Paris, 1802 (interesting also from references to the French Government's project of an Academy with Francesco Piranesi at its head); and J. C. Blanvillain, *Le Parisèum, publié par Piranesi propriétaire*, Paris, 1807–8, p. 208. *Établissement des frères Piranesi au collège des Grassins, rue des Amandiers.*

[2] There is a complete set in the department of Engravings at the Victoria and Albert Museum, South Kensington.

My *List of Piranesi's Published Works* includes reference to such plates in addition to G. B. Piranesi's original work, but it does not extend to the series published by Francesco and Pietro Piranesi after their father's death in 1778. All editions of Piranesi's work until that of Firmin-Didot (Paris, 1835–9) are printed on thick laid paper (i.e. paper showing parallel wire lines). The Firmin-Didot editions, and most modern impressions are on wove paper. The original plates taken by the brothers Francesco and Pietro to Paris about 1800 were bought from Firmin-Didot by the Camera Apostolica in 1839, and transferred to the Calcografia Camerale. The Calcografia (since 1870 the Regia Calcografia) has continued to issue impressions to the present day. For more detailed distinction of paper and watermark I would refer to the catalogue of the *Vedute di Roma* (see pp. 31–4), for the remarks about the editions of this series would apply with qualification to other sections of Piranesi's work of corresponding issues. In general the fine early impressions are on stout and fairly white laid paper, but apart from the aid given by watermarks and definite indications of state, it is the quality of the etched line which is the chief criterion of value of impression. It is not a certain indication of date and issue, as the more popular plates, printed in large numbers, deteriorated much more quickly than others. Thus modern impressions of the *Carceri*, which in spite of their pre-eminence in Piranesi's work for imaginative force and vigour of handling (perhaps I should say on account of their pre-eminent qualities) have never been among his more popular prints, still show a certain strength, while the 'Views of Rome', the inevitable purchase of successive tourists in Rome, are for the most part mere wrecks of their former selves.

The Catalogue of 1792 gives the date of publication or production of a large number of the works. Being the earliest bibliographical authority, and no doubt repeating the material of its earlier editions, one is naturally inclined to confidence in its data. But some dates quoted are manifestly erroneous, e.g. 1758 for the *Trofei di Ottaviano Augusto* which is dated 1753 on its title-page, and the natural inference is that here we have a printer's error, 3 and 8 being easily confused. In other cases divergence of date by a year is immediately explained by the fact that the catalogue constantly cites the exact day of the papal *approbatio*, which is generally in the year before publication.

The greatest problem is the dating of the *Vedute di Roma*, the largest and best known series of Piranesi's views, of which 135 were produced by Giovanni Battista, and two by Francesco. The *Pianta di Roma* of 1778 is also often bound with the complete series.

The list of the 137 views in the 1792 Catalogue is arranged roughly by subject, and most later editions of the series are bound in this order. Apart from this list one has the single sheet engraved catalogues which are found inserted at various places among large collections of the master's work. One plate was

used throughout G. B. Piranesi's life, new entries being engraved on the plate as the works were published. Of this *Catalogo delle opere date finora alle luce da Gio. Battista Piranesi* I am able to refer to the following impressions, showing thirteen different states:

(1) Rome, Accademia di S. Luca. Includes *Vedute di Roma* up to no. 59. About 1761. (The copy of the *Vedute* presented to the Academy of St. Luke on Piranesi's reception in 1761 contained only fifty-four plates.)

(2) British Museum, King's Library (147. i. 9). Cambridge University Library (with manuscript additions). *Vedute* up to no. 60. Last entry of other works *Della Magnificenza de' Romani.* About 1761.

(3) British Museum Library, Tab. 488 d. (2). *Vedute* up to no. 60 (with manuscript additions). Last entry of other works *Lapides Capitolini* (*Fasti Consulares*). About 1762.

(4) In the possession of Messrs. B. T. Batsford, Ltd. (reproduced on pl. III of Arthur Samuel, *Piranesi*, 1910). Same engraved entries as (3) with additions of price and number of plates of *Dell' Emissario del Lago Albano.* About 1763–4.

(5) John Rylands Library, Manchester. *Vedute* up to no. 63. Other last entry *Raccolta di Disegni del Guercino.* About 1764.

(6) British Museum, Print Room. *Vedute* up to no. 65 (with manuscript additions). Other last entry *Descrizione delle Antichità di Cora.* About 1764–5.

(7) Berlin, Print Room. *Vedute* up to no. 72. About 1764–5.

(8) Windsor, Royal Library (at end of volume including the *Della Magnificenza di Roma* 1761 and *Osservazioni sopra la lettre de M. Mariette*, 1765). *Vedute* up to no. 80. Other last entry *Antichità di Cora.* About 1766.

(9) British Museum Library, 744. f. 1 (5). CHARRINGTON. *Vedute* up to no. 83. Other last entry *Diversi manieri d'ornare i Camini.* About 1769.

(10) Dresden, Kupferstich Cabinet (reproduced by Giesecke, 1911, pl. 60). *Vedute* up to no. 97. Other last entry *Vasi Candelabri.* About 1771.

(11) Oxford, Bodleian, Gough Collection, 410. f. 36. *Vedute* up to no. 107. (*Del Arco di Benevento.*) Otherwise similar to (10). About 1773.

(12) Sir John Soane's Museum, at end of vol. iv of the *Antichità Romane*, ed. 1784 (reproduced on plate II in the present volume). *Vedute* up to no. 134. The title of no. 107 has been altered to *Del Palazzo Farnese*, and the *Arco di Benevento* does not appear at all.[1] Other last entry *Vedute 21 di tre Tempi . . . a Pesto.* About 1779.

(13) Collection of Dr. Thomas Ashby, Rome. *Vedute* up to no. 135, no. 135 being the *Arco di Benevento.* Includes various separate plates by Francesco, and also his *Raccolta di Tempi antichi* (1780). About 1780.

I have merely given in the above list enough indication of the contents of the different states to show that the respective dates are for the most part fixed by

[1] See Catalogue of the 'Views of Rome', No. 135, for suggested reason.

other entries beside the *Vedute*, on reference to the year of issue as given in the 1792 catalogue.

My Catalogue of the 'Views of Rome' follows the order of the engraved catalogues. This is the order in which all the contemporary editions were issued (e.g. two sets, one incomplete, in the British Museum), before Francesco Piranesi classed them according to subject. It is certainly the most instructive order in which to keep the series, as it shows the artist's development. The order may not be exactly chronological, but it is roughly so. I have cited the date of production of the 'Views of Rome' as given in the catalogue of 1792. There are only eight cases where one is naturally driven to doubt these dates, and six of these may be mere printer's errors (i.e. 1742 for 1749, 1729 twice for 1749, 1775 three times for 1757). But the chief problem of date arises from a consideration of the early issues of the *Vedute* which were published by Bouchard under the title of *Le Magnificenze di Roma*, 1751.

Of this rare early volume, which properly includes a selection of the other early series (see *List of Published Works*), I know three copies corresponding to the contents indicated in the title-page, one belonging to Sir Reginald Blomfield, R.A., another in the collection of Mr. John Charrington (formerly belonging to Mrs. Gilbert Drage), and a third in the possession of the Leicester Galleries.[1] A fourth copy, in the Soane Museum, has the title-page and *Vedute di Roma*, but lacks the miscellaneous plates referred to in the title. Each of these four volumes contains the following thirty-four plates of the *Vedute di Roma*, nos. 1–5, 7–9, 14–19, 28, 29, 33, 35, 37, 38, 40, 41, 43, 45, 46, 49–54, 56, 58, 59, while the Soane copy also includes nos. 32 and 34.

Now, according to the Catalogue of 1792, the fifty-ninth view, and several which precede it in the list, were produced as late as 1760, and others included cover most of the years between 1748–60.

How is this compatible with the date 1751 on the title-page of *Le Magnificenze*? Was Bouchard wrong, or Francesco Piranesi in his Catalogue of 1792? As to the possibilities of the date on the title-page being incorrect, we have only to refer to the later editions of the *Opere Varie* shown to be after 1757, though the date 1750 is still unaltered on the printed title-page.

It should also be noted that all the *Vedute* in *Le Magnificenze* are in an early state before the addition of the price and later address of Piranesi (*Strada Felice nel Palazzo Tomati vicino alla Trinità de' Monti*). From view no. 60 (dated 1761 in the 1792 catalogue) onwards even the first states known often bear this address, so that it is probable that he moved to the Palazzo Tomati about 1761.[2] His

[1] From the signature on the back of the frontispiece portrait this copy originally belonged to H. D. Hamilton.

[2] Arguments which I had adduced in my article in the *Burlington Magazine* referring to Piranesi's Palazzo Tomati address (1) in No. 34 of the 'Views of Rome', as it appeared in the

earlier address in Rome (about 1748, and probably before that date) was in the Corso opposite the French Academy,[1] as it is given on the title of the *Antichità Romane de' Tempi della Repubblica* 1748, and on the four *Groteschi* of the *Opere Varie.*

I do not feel confidence in deciding between the relative authority of the title-page of *Le Magnificenze* and the Catalogue of 1792. But one strong point in favour of the 1792 catalogue dates being correct is that the engraved catalogue, which includes *Della Magnificenza de' Romani* of 1761,[2] only includes sixty *Vedute*, which were produced in 1761 and the preceding years according to the catalogue of 1792. Moreover at a particular date in the production of a particular series Piranesi, or his publisher, may have decided that enough had been done to justify a title-page, and this title with its original date continued to serve in later years as other plates were added.

There is one other catalogue to which I might refer, i.e. the short printed list of the *opere finora date in luce* on p. 4 of the preface of the *Antichità Romane*, 1756. This, besides, is in favour of my argument as giving thirty-nine *Vedute* engraved up to that date (whether this includes title-page and frontispiece is uncertain). Leaving aside the evidently erroneous date 1775 for nos. 38, 39, 40 (for which we have suggested 1757 as the easiest interchange—for they might have been ready in 1756 though not actually published till 1757), then nos. 1–41 of the *Vedute* reach the year 1756. If the earliest engraved catalogue contained fifty-nine numbers it is quite probable that the views on that list were not put down in absolute chronological order, but it seems in the highest degree unlikely that all of those after nos. 39 or 41, which were included in *Le Magnificenze,* were engraved by 1751.

It is also worthy of note that the 'six volumes of architecture of his own invention' presented by Piranesi to the Academy of St. Luke on his reception on 1st March 1761 contains fifty-four plates of the *Vedute di Roma.* Gavin Hamilton was admitted as a member of the Academy on the same day.

Another small point of interest to be gathered from a comparison of the printed catalogue in the *Antichità Romane* and the earliest of the engraved catalogues relates to the *Carceri.* In 1756 this series is priced at 14 paoli; by 1761 it is definitely stated to contain sixteen plates, and priced at 20 paoli.

Trofei di Ottaviano Augusto, 1753, and (2) on Plate III (the Index of Plates) of vol. ii of the *Antichità Romane*, 1756, seem to me now to carry little weight, because (1) in King's Library copy, British Museum, might be in an issue later than date of title-page; (2) Plate III is before any address in the earlier edition of the *Antichità Romane* in the British Museum (that of the King's Library).

The uncertainty as to date of Piranesi's move to the Palazzo Tomati is reflected by Focillon, who refers to it on p. 95 of his book as about 1750, and on p. 123 as about 1760.

[1] The French Academy was housed in the Palazzo Salviati, 1725–1800.

[2] A work not to be confused with *Le Magnificenze di Roma.*

None of the copies of Bouchard's editions of the *Carceri* are known to contain more than fourteen plates, and this price of 14 paoli certainly supports the assumption that they never contained more, the two extra plates being added in Piranesi's own edition.

It is interesting to note the original prices of the plates as sold by Piranesi. The Catalogue of 1792 explains at the end that a *scudo* (*écu*) corresponded to '5 Chelin' (5 shillings) in English money. Without going into the purchasing value of English money at the time this makes the whole series of sixteen plates about 10 shillings, as there were 10 *Paoli* to the *Scudo*. The *Paolo* is thus roughly sixpence, and the regular price of the separate impressions of the 'Views of Rome' was 2½ *Paoli*, i. e. about half a crown. English mezzotints of the period were also sold at similarly low prices, and it is not till the nineteenth century that limited editions, which are chiefly justified in the case of dry-points and mezzotints where the plate rapidly deteriorates, induced high prices. Some of the prices in the 1792 Catalogue are given in *baiocchi*, which are tenths of the *paolo*.

The Catalogue of 1800 shows similarly low prices in francs, e.g. the 16 plates of 'Prisons' for 18 francs, the 137 plates of 'Views of Rome' for 250 francs, the franc being a piece of slightly higher value than the *paolo*. The prices charged for modern impressions by the Regia Calcografia at Rome still correspond roughly in lire to the francs of the Catalogue of 1800.[1]

In the rare volume, the *Lettere di Giustificazione* of 1757, a record of the proposed and cancelled dedications of the four frontispieces of the *Antichità Romane* to Lord Charlemont, Piranesi throws some interesting light on the commercial side of his art. In justifying his estimate of 300 scudi (i. e. about £75) as a fair remuneration for each dedication plate, he states that he would naturally expect to receive 10,000 (i. e. 1,000 scudi, or about £250) from the sale of 4,000 impressions of a plate published (like the Views of Rome) at 2½ paoli. This would of course have to cover cost of paper, 4,000 sheets at 4 baiocchi, i. e. 160 scudi, or about £40, so that to bring profit down to about £75 for a plate he would estimate other publishing expenses in the sale of separate plates as 540 scudi, i. e. about £135, or just over 1⅓ paoli for each plate. He said that the Pope had readily given him a subsidy of 1,200 scudi (£300) towards the publication of the *Antichità Romane* without any expectation of return in the form of dedication, so that he was naturally sore at receiving less than 200 scudi (£50) for four plates of dedication to Milord Charlemont, and refused the honorarium with scorn. An autograph letter of G. B. Piranesi of 11th November 1760 addressed to Robert Mylne, preserved in the Library of the Royal Institute of British Architects, also refers to a present of 1,000 scudi from the Pope.[2]

[1] This statement is based on prices charged before the War.

[2] See Rudolf Dircks, *The Library and Collection of the R.I.B.A.*, Journal of the R.I.B.A., 4th Dec. 1920.

In judging the quality of Piranesi's etching it is essential to see the fine early impressions. The difference is particularly noteworthy between the architectural plates in the *Prima Parte di Architetture* and the first editions of the *Opere Varie*, and the reworked states of the same plates in the later issues of the *Opere Varie*. The early states are lighter and clearer in etching. In the later states there is a considerable amount of rebiting, and darkening of shadows, which certainly adds strength, but renders the general effect much more patchy and restless. The same differences may be noted in the four small architectural plates of the *Antichità Romane* with their original dedications in that rare volume, *Lettere di Giustificazione scritte a Milord Charlemont*, 1757, which appeared rebitten in most copies of the later edition (B) of the *Opere Varie*.

In general, Piranesi used etching more purely in his earliest work, as for example in the earlier edition of the *Carceri*. These early states may lack the variety given by the added work and rebiting of the later states, but they possess a most satisfying restfulness of tone. The series of smaller views in vol. i of the *Antichità Romane*, 1756, have a considerable portion of the same pure qualities in etching, but they have already lost something of the freshness of the series of 1748, the *Antichità Romane de' Tempi della Repubblica* or the 'Triumphal Arches' as they are usually called from the title of their second edition. The latter plates, a series of small oblong views, are among his purest etchings in their early states before rework. One of them, the *Arco di Galieno* (see pl. LXXIII), has a simplicity of tone reminiscent of Tiepolo or Canaletto, but in most of the others Piranesi is already using double biting to add variety and depth to his light and shade. From the purely artistic side there is scarcely anything more attractive in Piranesi's work than this early series, and they are entirely worthy to be ranked beside Meryon's best architectural etchings.

We have alluded above to the states of the *Carceri*. The pre-eminence of this series in its imaginative quality amid the mass of Piranesi's work demands fuller comment.

All readers of De Quincey know the description of the series of the 'Prisons', there called 'Dreams', given by the author as a parallel to his own experiences whilst under the influence of the drug. To quote from the *Opium-Eater*:—'Many years ago, when I was looking over Piranesi's "Antiquities of Rome", Mr. Coleridge, who was standing by, described to me a set of plates by that artist, called his "Dreams", and which record the scenery of his visions during the delirium of a fever. Some of them . . . represented vast Gothic halls, on the floor of which stood all sorts of engines and machinery, wheels, cables, pulleys, levers, catapults, &c., &c., expressive of enormous power put forth, and resistance overcome. Creeping along the sides of the walls, you perceived a staircase; and upon it, groping his way upwards, was Piranesi himself; follow the stairs a little further, and you perceive it comes to a sudden, abrupt

termination, without any balustrade, and allowing no step onwards to him who had reached the extremity, except into the depths below. Whatever is to become of poor Piranesi?—you suppose, at least, that his labours must in some way terminate here. But raise your eyes, and behold a second flight of stairs still higher, on which again Piranesi is perceived, by this time standing on the very brink of the abyss. Again elevate your eyes, and a still more aërial flight of stairs is beheld; and again is poor Piranesi busy on his aspiring labours: and so on, until the unfinished stairs and Piranesi both are lost in the upper gloom of the hall. With the same power of endless growth and self-reproduction did my architecture proceed in my dreams.'

Whether these wonderful plates of architectural fancy originated in the delirium of a fevered brain or not, they at least proceed from a genius working at the fever heat of imaginative power. Many of the hundreds of Piranesi's architectural designs and views show a power of imagination far beyond the immediate demands of the subjects he handled, but nowhere except in the 'Prisons' and in the architectural medleys (*Groteschi*) which were published in 1750 in the volume entitled *Opere Varie di Architettura*, did he give his imagination such unbounded play. In spite of the intrinsic horror of these dreams of prisons and torture chambers, there is a grandeur in the architectural setting which outweighs the mere gruesome details and enables one to contemplate without distraction the whole ideal construction of Piranesi's designs. Thanks to their true balance of interest, they will bear hanging on one's walls (and it is only thus that prints of this size[1] can convey the proper impression) without inducing the obsession of a nightmare. The impetuosity and exuberance of his nature were probably somewhat tamed in the course of his life by the drudgery of his labour, and his purely artistic aims were constantly subjected to topographical and archaeological considerations. In spite of all, it is remarkable how large a proportion of his whole work (even plates illustrating pure technical details of construction) betrays the inherent imagination of the artist. But the series of the 'Prisons', produced as it was without ulterior considerations and with all the glow of his youthful fire, remains in my opinion his most wonderful artistic legacy.

The series is known in two principal editions, that of Bouchard (who published other early works by Piranesi) in fourteen plates, including title, and the later one of sixteen plates, including title, issued by Piranesi himself. Bouchard's edition occurs in two issues (1) with his name spelt *Buzard* on the title-page, (2) with name altered to *Bouchard*. This edition is rare, and as the plates are in the same state except for title-page in both issues, I prefer to treat it as one edition of two issues rather than as two editions. It would be impossible to fix the issue to which separate plates belonged unless they were found with the

[1] They measure about 21 × 16 in.

title-page. The rarity of Bouchard's edition in both issues seems to show that the *Carceri* could not have had a large initial success.

In the *Opere Varie di Architettura* there are similar editions published respectively by Bouchard and Piranesi himself. They are both dated 1750 on the title-page, though there seems internal evidence that the sets with Piranesi's name on the title-page are not earlier than 1757, containing, as they usually do, later states of plates published in the rare volume *Lettere di Giustificazione scritte a Milord Charlemont*, 1757. It is of course always possible in his early years at Rome, before his own business was firmly established, that he had arrangements with other publishers at the same time as he was issuing a certain number of copies from his own press. Other dates on works of Piranesi, published by Bouchard, were 1751, 1753, and 1756 (i. e. *Le Magnificenze di Roma*, *Trofei di Ottaviano Augusto*, and *Le Antichità Romane*), while his earliest work, the *Prima Parte di Architetture* of 1743, was published by the brothers Pagliarini, and the *Varie Vedute di Roma* was first published in 1748 by Fausto Amideo, and in 1752 by Bouchard.

The earliest dated work in which Piranesi is shown as publisher is the *Antichità Romane de' Tempi della Repubblica* of 1748, when his address is given as 'opposite the French Academy'.

In Bouchard's edition of the 'Prisons' the fourteen plates are unnumbered; the plates in Piranesi's edition are numbered I–XVI, plates II and V being additions. In the former the title reads *Invenzioni capric di Carceri all' acqua forte datte in luce da Giovani Buzard* [*Bouchard* in second issue] *in Roma Mercante al Corso*; in the latter *Carceri d' Invenzione di G. Battista Piranesi Archit. Vene*, while Piranesi's imprint is given at foot of the added pl. II, *Presso l' autore a strada Felice vicino alla Trinità de' Monti. Fogli sedici, al prezzo di paoli venti.*

In Bouchard's edition the plates are more lightly etched throughout with none of the strong contrasts of light and shade seen in the later edition. There is a wonderful simplicity in the design in the early states, and none shows this quality in greater beauty than pl. 4 of the series. Nevertheless, the later states, with added strength and emphasis achieved largely by deepened shadows, have gained in variety and effect, at least as seen from a distance.

It is in this emphatic style in which his aims are carried on at the present day, without in any sense being imitated, by Brangwyn. In the simpler and less varied tonality of the early states, Piranesi has still not entirely broken with the style of the Venetian etchers, Canaletto and Tiepolo. The influence of the latter is most clearly seen in the ninth plate of the series, an upright subject where a massive gateway is surmounted by a colossal double wheel of mysterious construction. With regard to the influence of Canaletto, one might also compare another Prison subject by Piranesi, the *Carcere Oscura*, pl. 2 in the

Prima Parte di Architetture of 1743—certainly the most beautiful etching of that early series. It is also interesting to note among the drawings attributed to Canaletto in the British Museum an Interior of a massive building of Roman architecture [1] which is so extraordinarily close to Piranesi in the general treatment of the subject that one is sometimes tempted to regard it as Piranesi's work. But it is without his rapid touch, and the somewhat tighter penmanship is quite in Canaletto's manner.

Mr. Samuel referred to the influence of Daniel Marot in Piranesi's *Carceri*. It may be no more than a coincidence, but the style of the *Prison d'Amadis*, pl. 3 in *Livre d' architecture diferante inventée par D. Marot architecte de sa Majesté Britannique à la Haye*, 1702, is certainly reflected in the *Carcere oscura*, though less in the series of the 'Prisons'.

Apart from pl. 4, the eleventh and sixteenth plates are perhaps the simplest in design in the early states of the 'Prisons'. Pl. 15 with its magnificently balanced arches is altered comparatively little in its general scheme in the later state, and remains one of the most impressive of the whole series (see my pl. LXXII). The changes introduced, besides the darkening of the principal lines, include a vista of gradually disappearing flights of steps seen through the archway on the left. The very flatness of the unelaborated early states gives them a peculiarly decorative character, and the later additions are no doubt to some extent due to the attempt to give more realistic expression to the solidarity and perspective of things. But if we sometimes regret the blackness of the foreground in the later states, we are recompensed by the introduction of fascinating architectural vistas retreating far into the background, more particularly in the fifth, thirteenth, fourteenth, and sixteenth plates.

Another sign of the more purely decorative aim of the early states is the lesser prominence of the instruments of torture that abound in the elaborated designs. This greater singleness of aim is perfectly exemplified in pl. 4, where there is no suggestion of the horrors of the 'Prisons' as they appeared in their final form, with chains, wheels, spiked beams, and other indescribable terrors. In certain cases I think the plates have lost more in general balance than they have gained in the impression of strength. This is particularly so in the last plate of the series, where the detail of the second state is rather disconcerting in its effect. The same criticism applies in some degree to the eleventh plate, but here the new features are of greater architectural interest. It is noteworthy that the two new plates of the later set (nos. 2 and 5) are quite the most confused in detail of the whole series, as if Piranesi suffered from the lack of an earlier simple sketch to give him the beautiful features that he needed to emphasize in his elaboration.

In spite of the preponderance of the imaginative features in the later states, it still seems to me on the whole a just criticism to regard these elaborated states

[1] Reproduced by the Vasari Society, X, plate 9.

as the work of the architect Piranesi, and the earlier sketches as that of the artist who in spite of his themes does not betray his profession. There is often a vagueness of design in the early states which perhaps only needed some striking architectural feature to dissipate. This is especially remarkable in the seventh plate, where the additions of a large wooden gallery or bridge immediately lends cohesion to the whole structure. The cross bridge and beams in the thirteenth plate work similar wonders with another design which lacked solidarity in the early state.

In his more purely architectural designs of the early period, contained in the *Prima Parte di Architetture*, 1743, and the *Opere Varie* 1750, Piranesi was less original both in theme and treatment than in the 'Prisons'. Here he shows very clearly the influence of the architect and scene-painter Ferdinando Bibiena (Galli),[1] of whom there are a few drawings in the Victoria and Albert and Soane Museums. Piranesi must have known the series of large plates of stage scenery engraved by Pfeffel after Ferdinando's son, Giuseppe Bibiena, *Architetture e Prospettive*, Augsburg, 1740, but he happily kept clear of the overloaded and fantastic ornament that mars Giuseppe Bibiena's work. There is a series of Giuseppe's drawings for stage decoration, full of his exaggerated mannerisms, in the British Museum. Andrea Pozzo, the author of a book on perspective, printed at Rome in 1693 (*Perspectiva Pictorum et Architectorum*) must also have exercised a considerable influence on this side of Piransi's work.

Another set of original designs which appeared in the *Opere Varie*, the four large oblong plates, architectural medleys, called *Groteschi* on the title-page, are more influenced by Tiepolo than anything else in Piranesi's work. Their technical inspirer is Tiepolo, and in their romantic flavour there is much of the spirit of Salvator Rosa. Throughout his architectural and topographical work Piranesi never loses sight of humanity, and it is a humanity that moves with a fantastic energy, showing him as the natural successor of Callot and Salvator Rosa, and the forerunner of Meryon and his haunted Paris. Probably Piranesi's own restless spirit is reflected in many of the flamboyant figures so artistically placed in most of his plates. Francesco inherited some of his father's genius for architecture, but practically none of this more human side of his art, which is always suggesting elements of life beyond the mere stone he depicts, and places him, even when dealing with archaeology and topography, among the greater imaginative artists.

Piranesi's development as an etcher may be studied most comprehensively in the 'Views of Rome', extending as they do throughout his whole life. Here, as in the early states of the 'Prisons', the architectural designs of the *Opere Varie*, as they occurred in the *Prima Parte di Architetture*, 1743, and in the early impressions of the *Antichità Romane de' Tempi della Repubblica'*, one may

[1] See D. Donghi, *I Piranesi e i Bibiena.* Atti della Società degli Ingenieri e degli Architetti. Turin, 1890.

remark in general a purer use of etching and a lighter and less varied tonal scheme in the earlier plates of the series. There is an increasing tendency in the later views to stronger contrasts of light and shade, obtained either by second biting or by the use of the graver in broadening and deepening the etched lines.

This general tendency may also be noted in Piranesi's rework of the earlier plates of the series. A large proportion of the plates up to about no. 59 (i. e. up to about 1760) exist in early states, more lightly etched, which were later rebitten or otherwise reworked by Piranesi not long after the original issue. The lightly etched states are for the most part before any address in the inscription. The changes were generally made by the time Piranesi added his address at the Palazzo Tomati (where he seems to have moved about 1760) and the price, i. e. the most usual state, and sometimes already in the intermediate state with the address of the publisher Bouchard (or the publishers Bouchard e Gravier), which must have been before 1760. For the most part the changes made are limited to a general darkening of the shadows either by rebiting or occasionally perhaps by the use of the graver. Piranesi may have had the right instinct in emphasizing the design in this way, for it immediately strengthens the power of the design if the print is hung on the wall. But it by no means always enhances the beauty of the print, as seen in the hand, and the more delicate and regular surfaces of tone of the earlier states show a great beauty of decorative design. The rebitten states are naturally more architectural and sculpturesque; they have more of the third dimension against the flatter design of the lightly etched impressions.

Apart from these general differences, one can cite many plates in which the additional detail definitely mars the composition. This is constantly so in the addition of dark patches of cloud in the sky, which may give variety, but certainly distracts the interest from the larger masses, which form the real beauty of Piranesi's compositions. Good instances of this are the *S. Giovanni in Laterano* (8), *S. Maria Maggiore* (9), and the *Hadrianeum* (32), all of which are spoilt by the dark patches of cloud in the later state, though the *S. Giovanni in Laterano* has no doubt gained in perspective and depth by the darkening of the balustrade in the foreground. On the other hand the *Capitol seen from the side* (39) is an isolated instance in which the early state showed irregular patches of cloud, which were cleared away in the later; and the concentration of effect is also enhanced in the later state by the removal of a cornice of building along the right margin.

It is interesting to note two or three of the more drastic changes on the plate in the development of states. In no. 27, the *Ripa Grande*, a barge in the centre of the canal, loaded high with timber, is cleared away in the second state, leaving a large space of open water in the centre. This undoubtedly helps the composition, which was confused with too much detail in the early state. Then in the *Pyramid of Caius Cestius* (35), the pyramid itself is entirely re-etched on a larger

scale, and inscriptions added on its side. In the first state it had the appearance of leaning to one side and the interest is not sufficiently concentrated, in the second the masonry is etched with more local colour, and the pyramid, larger in proportion and more stable in its perspective, now dominates the composition.

The changes made in the earlier view of the *Fontana di Trevi* (19), i. e. the alterations in the statues in the niches, are curiously interesting. The plate is dated 1751 in the catalogue of 1792, and as Nicolò Salvi was engaged on the erection of the fountain between 1735 and 1762, it seems probable that the earlier state is a record of earlier state of the statues, which may have been altered by the sculptor Pietro Bracci in the course of the work. Piranesi's small plate of the Fountain in the *Varie Vedute di Roma* (published 1748) shows a still earlier state before there were any statues in the side niches.

Hitherto the collector has sought the darker impressions, without considering, or even recognizing that the lighter impressions were in many cases earlier states. There is little question that a more careful comparison of Piranesi's work, or even the knowledge of the different states, will induce a greater discrimination in the amateur—and then I feel sure that many will prefer the subtler quality of the early states to the stronger tones of the rebitten plates, even though the latter when in fresh and rich impressions may be the most effective pictures for wall decoration.

I would mention some of the finest of the plates for beauty of etching and composition. The *Forum of Augustus* (42) is one of his most powerful renderings of a foreground mass of masonry, dark even in its earliest impressions and almost exaggerated in its blackness in the rebitten state. The *Interior of the Portico of Octavia* (59) is another plate where the main architectural features take up almost the entire foreground; with an equal strength it is much lighter in tone, and one of the most dignified of his 'Roman Views'.

The *Substructure of the Temple of Claudius* (43) is also generally lighter in etching than the *Forum of Augustus*, and of very great beauty in composition. The upright plate of the *Temple of the Sibyl at Tivoli* (63), the *Ponte Lucano* (68), the *Baths of Diocletian* (116), and the *Bel Lido* (125) are other examples of his most successful plates—but there are so many of almost equal merit that it is almost invidious to select one's favourite subjects. Perhaps of all the series none shows a more complete mastery of the subtle play of light and shade in a large interior than the so-called *Tempio della Tosse* (70).

Apart from his master Giuseppe Vasi, the nearest forerunners of Piranesi's style in his larger Views were Giovanni Battista Falda and Allesandro Specchi. I do not refer to Falda's *Nuovo Teatro delle Fabbriche di Roma*, 1665, &c., nor to his continuation of Pietro Ferrerio's *Palazzi di Roma*, 1655 (the size of whose plates averaged respectively 7 × 11 in. and 10 × 15 in.); but to a series of larger plates about 18 × 27 in. (i. e. nearly the size of Piranesi's 'Views of Rome')

published by Gian Giacomo de' Rossi and his successor Domenico de' Rossi between 1687 and 1694.[1] Falda did a *Bird's-eye of St. Peter's* with forecourt and colonnades, which is near enough to have suggested Piranesi's similar plate (*Vedute*, no. 120). Gomar Wouters, a Flemish engraver who lived in Rome, also did a few plates in the same series. Altogether I know rather less than a dozen, and find no record that they were ever published as a set with a title-page.

In spite of Piranesi's extraordinary faculty of invention, he never allowed his topographical and archaeological plates to fall into the false picturesque. Scholars and students of Roman archaeology, such as Jordan,[2] Lanciani, and Dr. Thomas Ashby, all recognize the value of his plates as topographical documents. And he seldom failed to combine this documentary truth with a noble dignity of composition.

Of the 'picturesque' school of architectural painting, Giovanni Paolo Pannini (about 1695–1768) was the central figure.[3] He taught perspective at the French Academy in Rome, and from him C. L. Clérisseau (1722–1820) learnt the particular bias of his style and an inclination towards a somewhat weakly romanticism in the treatment of architectural antiquities, thrown together with little relation to their actual juxtaposition in reality, much as an artist would pose a still life in a studio. Hubert Robert (1733–1808) also carried on Piranesi's principles, but he was a truer artist than either Clérisseau or Pannini, and in him the romanticism is more than justified by the poetical atmosphere with which he endows his compositions. His is a far gentler pencil than Piranesi's, but it has more of the latter's essential dignity of design than either Clérisseau or Pannini.

The wealth of beauty throughout Piranesi's topographical and archaeological work is amazing. A technical illustration such as the large folding plate showing the *Foundations of the Mausoleum of Hadrian* (pl. VI of vol. iv of the *Antichità Romane*) is full of beauty in the mere drawing of the regular masonry as well as in the charming vista of Tiber through the arches of the bridge. Another of the same *Foundations of the Mausoleum of Hadrian*, a large upright, pl. IX in the same volume, is one of his most impressive plates, comparable in its gigantic strength with pl. I of the *Antichità di Cora*. These are plates on a large scale, but Piranesi never seeks for spurious effect by the mere dimensions of his work. He achieves an almost equal magnificence in small plates such as the *Idea d' un atrio reale*, one of the smaller plates added to the later edition of the *Opere Varie*. Two small views of the *Pantheon*, in the

[1] Some of the plates are no doubt earlier than date of publication on impressions I have noted. G. B. Falda died in 1678.

[2] Heinrich Jordan, *Topographie der Stadt Rom*, Berlin, 1878, &c. (i. 94).

[3] Dr. Ashby reminds me that even Pannini did on occasion paint topography, fairly unadorned (e.g. the thirty-seven views of Roman buildings preserved in a series of engravings by G. Volpato, F. Polanzani, G. Vasi, F. Barbazza and others, No. 1223 in the Regia Calcografia).

Antichità Romane have an impressiveness at least equal to the larger renderings of the same subject in the *Vedute di Roma*. Many more of the smaller views in vol. i of the *Antichità Romane* have a charm similar to that of the oblong views of the series of 'Triumphal Arches' (*Antichità Romane de' Tempi della Repubblica*) of 1748, e. g. the *Janus Quadrifrons* (pl. XXI, fig. 2), the *Interior of S. Stefano Rotondo* (pl. XXV, fig. 2), the *Arco di Galieno* (pl. XXVI, fig. 2), the *Baths of Diocletian* (pl. XXVIII, fig. 2), the *Forum of Augustus* (erroneously called *Foro di Nerva*) (pl. XXX, fig. 1), the *Temple of Antoninus and Faustina* (pl. XXXI, fig. 1), and the *Temple of Saturn* (erroneously called *Temple of Concord*) (pl. XXXII, fig. 1). The second volume contains many fine plates of Tombs, e. g. the double page of the *Sepolcro de' Scipioni* (pl. XXVIII). In the third volume, besides numerous plates of inscriptions and other archaeological details, a considerable number of which were engraved by Barbault and Rossi after Piranesi, are fine views, such as the *Pyramid of Caius Cestius* (pl. XL), giving another aspect of the subject illustrated in two plates in the 'Views of Rome'. The fourth volume would be remarkable were it only for the series illustrating the *Mausoleum of Hadrian*, but it contains in addition some fine plates of bridges, the *Ponte Fabrizio* (pl. XVI), and the *Ponte Ferrato* (pl. XXI) being as good as any of the bridge subjects in the 'Views of Rome'. Splendid views of bridges also appeared in the 'Campus Martius' of 1762, e. g. the *Pons Mollis* (pl. XXXIX), and the *Pons Aelius* (*Ponte S. Angelo*) (pl. XLIV), while the same work contains several other attractive views, e. g. the *Island in the Tiber* (pl. XI), the *Arch of Marcus Aurelius* (pl. XXXVI), and the *Rudera Viae Flaminiae* (pl. XXXVIII), and one of the most successful of his exteriors of the *Pantheon* (pl. XXIII). Plate VI of the series *Descrizione e Disegno dell' Emissario del Lago Albano*, 1764, is remarkable for the splendour and depth of its massing of light and shade, and plate XXII of the *Antichità d' Albano* of the same date, the *Internal Elevation of an Ancient Reservoir at Castel Gandolfo* is almost unsurpassed in his whole work for the subtle play of light and shade in a wonderful vista of arches (reproduced below, pl. LXXIV). This last plate comes nearest to the best plates of the Paestum series in the impressiveness of its massing and composition, while its figures show all the characteristic life, Callotesque in its vivid fantasy, which is chiefly remarkable by its absence in the Paestum engravings.

The volume entitled *Della Magnificenza ed Architettura de' Romani* of 1761 is chiefly devoted to details of architectural construction, and there is only here and there a chance view, e. g. the *Temple at Agrigentum* (pl. XXII), in addition to the technical illustrations. In relation to Piranesi's illustration of antiquities, and as some *point de départ* for testing his faithfulness as an archaeologist, I was referred by the late Mr. Walter Spiers to two originals in the Soane Museum, reproduced in the *Vasi, Candelabri*, &c. of 1778. The first, a Roman lamp,

reproduced on pl. IX, is somewhat freely treated; in the second, a sarcophagus (pl. V, on the left), Piranesi is fairly faithful to the details of the original, only he emphasizes the stems of the flowers in the ornament on the front, and the lid is entirely different in its ornamentation. The latter fact can, I think, only be explained by the lid having been changed since Piranesi etched the sarcophagus, as the difference of ornament is complete, not a matter of careless copying.

The last great work of his life was the series of large oblong plates illustrating the Temple at Paestum, entitled *Différentes vues des quelques Restes de trois grands Édifices qui subsistent encore dans le milieu de l'ancienne Ville de Pesto*, and published in 1778. The papal imprimatur was dated 15th September 1778, two months before Piranesi's death. There is nothing of greater dignity of composition in his whole work, but in details of execution, notably in the figures, it falls below his standard. I think this is largely due to the co-operation of his son Francesco. The Frontispiece and pls. XIX and XX are signed by Francesco, and I suspect that he had a fair part in many of the remainder. The original drawings of fifteen of the plates (nos. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 16, 17) are in the Soane Museum, all in the same direction as the prints, except no. 2, which is in reverse.[1] Their frames are now labelled G. B. Piranesi and F. Piranesi (the latter on 2, 4, 12 and 16), while the Inventory of 1837 only cites one (impossible to identify) as F. Piranesi. There is no apparent authority for the labels, but it is possible that the entries in the Inventory go back to a contemporary tradition.[2] Apart from tradition, and in contrast with undoubted drawings by Giovanni Battista, one would be inclined to attribute the whole series to Francesco. But the architecture in both drawings and etchings is thoroughly worthy of Giovanni Battista, and the title-page, and signature *Cav. Piranesi f.* on most of the plates, seem too explicit to admit of doubt of the father's authorship. But in both series the staffage has none of the characteristic style, the vivid and fantastic touch that one notes in almost all the etchings and drawings before this work. The figures are in fact coarsely drawn in broad outlines with nothing of the significance that one is accustomed to find in Giovanni Battista's work. These coarse and awkwardly drawn figures are far more in the manner of those one meets in signed work by Francesco, e.g. pl. I of the *Raccolta de' Tempi Antichi* (1780). Moreover, in the architectural parts of this plate, as well as in the plates he signed in the Paestum series, Francesco showed that he was capable of work practically on the same level as the rest of the Paestum series attributed to his father. In his much later work, e.g. most of the large plates of the *Antiquités de Pompeia* (1804, &c.), Francesco has developed an infinitely broader and coarser manner. He imitates the breadth and vigour of his father's *Carceri*, adds a

[1] No. 6 is reproduced in the *Burlington Magazine*, Jan. 1914.

[2] Soane, who was in Rome 1778-80, is said to have received the drawings as a gift from Francesco.

ruthless, almost brutal strength of line, without ever showing one whit of his father's genius for significant line and concentration of design. Here, again, we are met by a difficulty. This series of the *Antiquités de Pompeia* is described on the title-page as based on drawings by Giovanni Battista. Now two large drawings, undoubtedly related to this work, which have been attributed to G. B. Piranesi, in the British Museum, a *View of a Street in Pompeii*, similar to pl. VIII of the *Antiquités de Pompeia* (no. 1020 in the Paris edition of Firmin-Didot),[1] and a *View of the Temple of Isis, Pompeii*, show the same coarse drawing of the figures seen in the Paestum drawings, with an even exaggerated rudeness of line. The second drawing is not engraved, and the first only corresponds roughly to one of Francesco's plates, but, granting that they were originals done for this work, are we to follow the title-page and regard them as by Giovanni Battista? My instinct is to attribute these, and the *Paestum* drawings as well, to Francesco, but there is of course the extreme difficulty of meeting Francesco's definite assertion to the contrary. One can hardly imagine him disclaiming parentage of his own work, especially when so good as the *Paestum*. There is one later example, a double plate entitled *Dimostrazione dell' Emissario del Lago Fucino* (ed. Firmin-Didot, nos. 1024 and 1025), in which the inscriptions show that G. B. Piranesi designed and etched the plate which was then finished in engraving by Francesco. It is, of course, possible that the father may thus have done slighter sketches of Paestum, which Francesco elaborated into their final form, and that the actual work on the plates themselves may have been shared, as in the *Lago Fucino*. If one is not content with some such complex theory, with its opposition to documentary evidence, one is driven to admit a remarkable deterioration in the artistic quality of Giovanni Battista's drawings in his latest years.

In addition to the complete set of twenty-one plates, the Print Room of the British Museum acquired in 1914 from Messrs. B. T. Batsford an impression of a rejected plate of the same subject as no. 12, which is as far as I know unique (reproduced below, pl. LXXIV). There is an empty cartouche, prepared for lettering, in the centre of the lower margin. The point of view is slightly different, and the further columns fall throughout in a different perspective to the foreground series. The figures are also different: on the right are two peasants in place of the peasant with a horse; two figures of the artists, one of whom is drawing, in the foreground in place of the three men with a dog; while the peasant seated against the column towards the left does not appear. Although of the same dimensions as the published plate, careful examination shows that it is a different plate, and not the same copper reworked. The general impression is a somewhat weaker relation of the foreground columns to the background (which could have been improved by rebiting), but in general it seems as well

[1] Reproduced in *Burlington Magazine*, Jan. 1914.

etched and composed as the published state, and the figures in the centre foreground are more spirited. It is difficult to see why it was laid aside.

The Paestum series are among the few examples known to me of finished drawings for the plates, which from their size might have been used in transfer. In his early work there was a large number of rapid pen sketches, which can be identified in many cases as studies for his etchings, but they are not engraver's drawings in the same sense as those of Paestum are. In his early imaginative work such as the 'Prisons', with their extraordinary freedom of style, one would expect that Piranesi etched direct on the plate without the intermediate aid of any transfer drawing. In the case of the more formal designs of the *Opere Varie*, and the more accurate topographical plates, it is almost inconceivable that he could have dispensed entirely with transfer drawings, but their absence might be explained by Piranesi having thrown them aside when their purpose was fulfilled. The British Museum has one large study for no. 39 of the *Vedute* (the *View of the Capitol from the Side*). It is in the same direction as the print, and vigorously drawn in red chalk (over a lighter sketch in black chalk) and touched with sepia. There is also in the Museum another large black chalk drawing, squared for transfer, of a fragment of the Roman aqueducts, showing a detached double arch, with key stones representing the heads of Artemis and Hera, in the foreground. It is less vigorous, and probably later work than the *Capitol* drawing, and possibly a study for another *Veduta* not carried out on the copper. Then there are five large red chalk drawings of *Hadrian's Villa* (probably intended as finished drawings for the etchings) in the collection of Mr. Percy B. Tubbs, two having been used, with modifications and in reverse, in the *Vedute di Roma* (nos. 93 and 94), the others not having been carried out.[1] They are not actual transfer drawings, but they at least show that careful preparatory studies were made. They lack the fire of G. B. Piranesi's early work (e.g. of the study for the *Capitol* just mentioned), but if not by his hand, they are so immediately inspired by him, that they must either be reproductions of lost drawings, or the work of Francesco Piranesi, who at the period of the Hadrian's Villa plates (1768–70) must have been devilling for his father. But on the whole I think their style fits in with one's estimate of the development of G. B. Piranesi's work.

Unfortunately there are no proofs of his plates in such unfinished state as to betray his method of work. The early states known, e. g. of the 'Views of Rome' are already completed subjects. They do at least show that a light pure etching was the groundwork of his plates, but leave us in the dark as to how he mapped out his subject on the plate before etching.

One would expect with so prolific an etcher as Piranesi that his drawings would be even more numerous than his plates. No doubt they were, but he

[1] See Grahame B. Tubbs, *Architectural Review*, May 1922, and correspondence, June and July. See also note under No. 56 of the *Vedute*.

probably regarded his rapid sketches as of little permanent value, so that comparatively few have been preserved. The largest collection known to me is that of the British Museum, and the majority of the Museum drawings (forty-six out of a total of fifty-two), from the collection of the Dr. John Gott, Bishop of Truro, were only acquired in 1908. Then in addition to the Paestum series there are two others in the Soane Museum in the volumes of Adam's studies,[1] vigorous architectural inventions reminiscent of elements both of the *Carceri* and *Opere Varie*.[2]

And the National Gallery of Scotland possesses three extremely fine examples, one a study in the manner of the *Carceri*, and two more formal designs nearly related to the first of the architectural inventions of the *Opere Varie*.[3] Apart from these Museums I can only refer, as far as English collections are concerned, to a few fine examples belonging to Mr. William Bateson, Mr. Henry Oppenheimer, and Mr. George A. Simonson.[4]

As regards foreign museums, the Kunsthalle at Hamburg has a few drawings, e. g. a small study for pl. 8 of the *Carceri* (in reverse to the etching), and a Carnival scene somewhat in the manner of Guardi or Tiepolo. Both are reproduced on pl. 62 of Dr. Giesecke's book on Piranesi. And there is a fine drawing of classical buildings at Frankfort reproduced in *Handzeichnungen alter Meister im Städelschen Kunstinstitut*, xi. 3.

The public galleries of Rome and Florence apparently possess none of his drawings, and the same is true of Berlin, Vienna, Dresden, Paris, Brussels, Stockholm, and Amsterdam, if we except one poor example at Paris. Perhaps more drawings will come to light some day in private collections, and dispel the illusion of their rarity.[5]

Several of the Museum drawings have been reproduced by the Vasari Society (v. 14, 15, vi. 15, 16, vii. 15, viii. 11, 12, 13, x. 12). Most of the series are of the early period, and many more or less closely related to subjects in the *Opere Varie* and *Carceri*. They are all in pen and sepia, sometimes over red chalk, and with sepia or Indian ink wash. The majority are extraordinarily brilliant and rapid in manner, but here and there are architectural designs of precise penmanship, which might have been regarded as by another hand were

[1] Adam drawings, vol. xxvi, pl. 163, and volume entitled 'Miscellaneous Drawings and Sketches by Robert Adam and others'.

[2] The one more allied to the *Carceri* reproduced in the *Burlington Magazine*, Jan. 1914.

[3] Two reproduced in the *Burlington Magazine*, May 1911. The third was exhibited in Rome in 1911 (there is a reproduction in Sir Robert Witt's collection).

[4] A splendid drawing in Mr. Simonson's collection is of the same style as the British Museum 'Temple of Victory', and two of the Edinburgh examples. A reproduction is in Sir Robert Witt's collection.

[5] Since writing the above I have heard of half a dozen drawings in the collection of Prince W. Argoutinsky-Dolgoroukoff, Paris.

it not for undoubted sketches on the reverse of the same sheets. In this broader manner, I would mention a fine study in sepia and red chalk for pl. 11 of the *Carceri*, another similar study in sepia and red chalk of half a span of a bridge, and most dignified of all, an *Architectural Design with broad flights of steps leading under two round arches* (Vasari Soc. v. 14).

A small oblong sheet containing three studies of the interior of the Pantheon, with border lines spacing each composition, is probably related to the small interior of the Pantheon that appears in vol. i of the *Antichità Romane*. There is another much larger study used in the *Antichità Romane*, i. e. for the frontispiece (pl. 2) of vol. ii of this work (*Antiquus Bivii Viarum Appiae et Ardeatinae Prospectus*). It is in the same direction as the print, and drawn in red chalk and sepia wash in Piranesi's most vigorous manner.

A study in a softer manner that recalls the tranquil atmosphere of Hubert Robert (Vasari Soc. vi. 16), and an allegorical drawing of Two Skeletons, in the style of Tiepolo, might without further evidence have been ascribed to those masters, but there is not sufficient reason to doubt the old attribution to Piranesi.[1]

One of the largest and most complete of the drawings in the British Museum is a *Design for a Temple of Victory*,[2] again after the style of some of the *Opere Varie*. The figures are drawn in a manner that almost rivals Rembrandt in its masterly vigour.

Another with something of the reserved strength of Canaletto, but far more vigorous both in line and chiaroscuro, is a darkly shaded drawing of a *Courtyard seen through an arch*, presented to the British Museum by Mr. H. S. Ashbee in 1900.

In his genius for brilliant effects of light and shade Piranesi has few rivals among his contemporaries except Tiepolo, whose rare architectural studies (e. g. one in the British Museum and others in the collections of Mr. Ricketts and Mr. Shannon, Mr. Henry Oppenheimer, Mr. G. Bellingham Smith and Mr. William Bateson) are so vivid and convincing in their massing and design. The extraordinary dash and vitality of touch seen in Piranesi's best drawings, and equally, if not in heightened intensity, in such etchings as the *Carceri*, give him every title to be called the Rembrandt of Architecture.

[1] Collectors should be reminded that an architectural draughtsman whose drawings are surprisingly near Piranesi in style is Domenico Fossati (Venice, 1743–84), of whom there are examples in the British Museum and Sir Robert Witt's collection. Another draughtsman of real distinction and power of chiaroscuro in treatment of architecture, and worthy to be compared with Piranesi, is Mauro Tesi (1730–66). Two of his drawings in the Royal Institute of British Architects are reproduced at p. 60 in Sir Reginald Blomfield's *Architectural Drawing and Draughtsmen* (London, 1912).

[2] Reproduced in the *Burlington Magazine*, Jan. 1914.

III. CATALOGUE OF THE 'PRISONS'

The States of Piranesi's *Carceri* fall under two main divisions.

I. The edition published by Bouchard with title beginning *Invenzioni Capric di Carceri.*

II. The edition published by Piranesi himself with title beginning *Carceri d'Invenzione.*

Bouchard's edition contains fourteen unnumbered plates, and is known in two issues:

(*a*) With name spelt *Buzard* on title-page.

(*b*) With name altered to *Bouchard.*

The other plates of these two issues are unchanged, so that it is simplest to speak of Bouchard's two issues as the first edition, and Piranesi's as the second, rather than to make a second edition of Bouchard's issue with altered title-page.

Two plates were added in Piranesi's edition (pl. 2 and 5), and the plates numbered I–XVI. The lightly etched plates of Bouchard's edition were generally reworked and darkened, and in most cases altered very considerably in details of composition. For further details see below, and pp. 12–14 and 81. The letter F after the title of each plate refers to Focillon's Catalogue.

THE CARCERI.

1. TITLE-PLATE. F. 24.

Interior of a prison with a barred window in lower l. foreground, surmounted by a slab bearing the title to the series; a staircase is seen in two flights under an arch on the r.; a wooden bridge passes diagonally across the upper r. corner of plate; a grotesque figure of a man sprawling on the cornice above the title; a heavy wooden beam projecting over the title upwards from the left.

[$21\frac{3}{4} \times 16\frac{3}{8}$.]

I. Title: *Invenzioni* | *Capric di Carceri* | *all acqua forte* | *datte in luce* | *da Giovani* | *Buzard in* | *Roma Mercante* | *al Corso.* Before signature and number. Light in tone throughout.
ROME (ACCADEMIA DI S. LUCA). DRESDEN. BOSTON. MANCHESTER (JOHN RYLANDS LIBRARY).

II. Title altered to: *Invenzioni* | *capric di Carceri* | *all'acqua forte* | *datte in luce* | *da Giovani* | *Bouchard in* | *Roma Mercante* | *al Corso.*
B.M. SOANE. PARIS. MUNICH. BLOMFIELD. CHARRINGTON. OXFORD (ASHMOLEAN).

III. Title altered to: *Carceri* | *d'Invenzione* | *di G. Battista* | *Piranesi* | *Archit.* | *Vene.* Numbered I upper l. Signed below towards l.: *Piranesi F.* Strong lines framing the subject added near plate line; a new bridge introduced across the centre foreground; machines or

emblems of torture added, i. e. a spiked wheel in lower foreground, a horizontal spiked beam near the centre of left border; and heavy chains in lower l. corner; the galleries and arches in the background also changed, and the plate generally darkened.

IV. Additional number, 349 above towards centre. Ed. Firmin-Didot, Paris.

2. AN ARCHITECTURAL MEDLEY, WITH A MAN ON THE RACK IN THE FOREGROUND. UPRIGHT. F. 25.

[22⅛ × 16⅜.] Signed lower r. margin: *Piranesi F.*, and address in centre of margin: *Presso l'Autore a Strada Felice vicino alla Trinità de' Monti. Fogli Sedici, al prezzo di paoli venti.*

A series of Roman arches meeting in a central pier; through the arches l. and r. are seen various colonnaded buildings, one on the l. with pediment being surmounted by a battlemented mediaeval tower; the lower part of plate, in the foreground, is filled with a medley of architectural remains, with sculptured reliefs; a crowd of spectators on a wooden gallery near centre of r. margin watches the torture of the man on the rack with excited gestures.

I. As described. Numbered II upper r.

II. Additional number 350 upper r. Ed. Firmin-Didot, Paris.

This plate did not appear in Bouchard's editions.

3. A VAULTED BUILDING WITH A STAIRCASE LEADING ROUND A CENTRAL COLUMN WITH BARRED WINDOW IN THE CENTRE. UPRIGHT. F. 26.

[21⅜ × 16¼.]

I. Before signature and number. Light in tone throughout. ROME (ACC. DI S. LUCA). DRESDEN. BOSTON. MANCHESTER. B.M. SOANE. MUNICH. OXFORD (ASHMOLEAN). BLOMFIELD. CHARRINGTON.

II. Signed in lower l.: *Piranesi F.* Numbered III upper l. The plate darkened throughout by additional shading; a triangular erection of beams added at foot of lowest flight of stairs; scaffolding added on cornice just above centre of r. margin.

III. Additional number 351 towards upper r. Ed. Firmin-Didot, Paris.

4. A LOFTY ARCH, WITH VISTA ON TO AN ARCADE SURMOUNTED BY A FRIEZE. UPRIGHT. F. 27.

The subject framed in a darkly shaded arch built of massive stones from which hangs a lamp on a long rope; two other ropes attached to a beam above are brought in a curve to the left side of the arch; a broad flight of steps leads beyond to the arcade of which part of two round arches are visible; beyond the arcade a Colonnade (like Bernini's before St. Peter's, Rome).

[21⅜ × 16¼.]

I. As described. Before signature and number. Light in tone throughout. ROME (ACC. DI S. LUCA). DRESDEN. BOSTON. MANCHESTER. B.M. SOANE. PARIS. MUNICH. OXFORD (ASHMOLEAN). BLOMFIELD. CHARRINGTON.

II. Signed in lower r. margin: *Piranesi F.* Numbered IV upper r. Strong lines framing the subject added near margin; a further arch added above the arcade in background, cutting off a three-cornered space of sky at upper r. of arch in foreground; various machines of torture added, e.g. a wheel l., and spiked beams and heavy chains foreground r.; a wooden gallery reached by a ladder springs from the arcade in background; the frieze is now surmounted by a railing and four columns (instead of one). Generally darkened in tone.

III. Additional number, 352, towards upper r. Ed. Firmin-Didot, Paris.

5. A PERSPECTIVE OF ROMAN ARCHES, WITH TWO LIONS CARVED IN RELIEF ON STONE SLABS IN THE FOREGROUND. UPRIGHT. F. 28.

[22¼ × 16¼.]

I. Signed, lower r.: *Piranesi F.*

II. Additional number, 353, towards upper r. Ed. Firmin-Didot, Paris.

This plate did not appear in Bouchard's editions.

6. A PERSPECTIVE OF ARCHES, WITH A SMOKING FIRE IN THE CENTRE. UPRIGHT. F. 29.

Interior of a huge building with light entering from the left; ropes hanging from a pulley attached to a lofty pier in the left foreground: a broad flight of steps leads through a round arch in the foreground above the left of which a fire is smoking; narrower flights of stairs lead high up beyond two further arches in the background.

[21⅜ × 15¾.]

I. Before signature and number. Lighter in tone throughout. ROME (ACC. DI S. LUCA) DRESDEN. BOSTON. MANCHESTER. B.M. SOANE. S.K. PARIS. MUNICH. BLOMFIELD. CHARRINGTON.

II. Signed, lower l.: *Piranesi F.* Numbered VI upper r. Generally darkened in tone. Five large posts, shaped like the shells of heavy guns, added in the foreground; spiked beams against the post nearest to r.; two ladders added, one beneath the arch in foreground, the other against the pier l.; a beam from which hang pulley and ropes, now projects from the centre of the foremost arch; the arch itself is surmounted by a railing, and further beams and figures are added about the smoking fire.

III. Additional number, 354, upper r. Ed. Firmin-Didot, Paris.

7. AN IMMENSE INTERIOR, WITH NUMEROUS WOODEN GALLERIES, AND A DRAWBRIDGE IN THE CENTRE. UPRIGHT. F. 30.

[21⅝ × 16⅛.] Signed, lower l.: *Piranesi f.*

I. Before number. Light in tone throughout. ROME (ACC. DI S. LUCA). DRESDEN. BOSTON. MANCHESTER. B.M. SOANE. S.K. PARIS. MUNICH. BLOMFIELD. CHARRINGTON.

II. Numbered VII upper l. Strong lines framing the subject added near plate mark; the plate darkened throughout with additional shading and new work. A large wooden bridge, on two wooden piers, rising from the top of the lowest flight of stairs, added across the centre of the plate; heavy beam and a chain added in lower l.; the number of wooden galleries radiating from the top of the column in upper r. of plate increased from three to six.

III. Additional number, 355, upper l. Ed. Firmin-Didot, Paris.

8. A VAST INTERIOR, WITH TROPHIES AT THE FOOT OF A BROAD STAIRCASE AND TWO LARGE FLAGS ON THE LEFT. UPRIGHT. F. 31.

[21½ × 15¾.]

Two groups of four figures each in the foreground; one figure at top of first flight of stairs above the trophies.

I. Before signature and number. Light in tone throughout. ROME (ACC. DI S. LUCA) DRESDEN. BOSTON. MANCHESTER. B.M. SOANE. MUNICH. BLOMFIELD. CHARRINGTON.

II. Signed lower l.: *Piranesi F.* Numbered VIII upper r. Darkened throughout in tone by added shading and new work. Series of arches and wooden staircases added in upper part of plate and further vistas opened up; over twenty figures, generally standing in couples, added at various places on the galleries in addition to those mentioned above; a heavily shaded cornice of stone added in lower l. foreground, also a post like the shell of a heavy gun with chains attached, and two beams to the r. of the foremost group of four figures.

III. Additional number, 356, towards upper r. Ed. Firmin-Didot, Paris.

9. A PRISON DOOR, SURMOUNTED BY A COLOSSAL WHEEL-SHAPED OPENING, CROSSED BY BEAMS. UPRIGHT. F. 32.

[21¾ × 16.] Signed, lower l.: *Piranesi f.*

I. Before number. Light in tone throughout. ROME (ACC. DI S. LUCA). DRESDEN. BOSTON. MANCHESTER B.M. SOANE. S.K. OXFORD (ASHMOLEAN). MUNICH. BLOMFIELD. CHARRINGTON.

II. Numbered IX upper l.; additional shading and new work darkening the tone throughout; beams in the shape of a gallows added in lower l. corner.

III. Additional number, 357, in upper r. Ed. Firmin-Didot, Paris.

10. A VAST GALLERY, WITH ROUND ARCHES AND A GROUP OF PRISONERS ON A PROJECTING STONE IN THE FOREGROUND. OBLONG. F. 33.

[16⅛ × 21⅛.] Signed, lower l.: *Piranesi f.*

I. Before number. Lighter in tone throughout. ROME (ACC. DI S. LUCA). DRESDEN. BOSTON. MANCHESTER. B.M. SOANE. MUNICH. BLOMFIELD. CHARRINGTON.

II. Numbered X upper r. Added shading and new work, generally darkening the tone. Large beams in the form of a gallows, with heavy chains attached, added in lower r.; a further wooden gallery added connecting the galleries of the upper r. hand portion of the building with the central gallery above, beneath the main arch.

III. Additional number, 358, towards upper r. Ed. Firmin-Didot, Paris.

11. A SERIES OF GALLERIES WITH ROUND ARCHES AND A CRANE-LIKE ERECTION OF BEAMS IN THE RIGHT FOREGROUND. OBLONG. F. 34.

[16 × 21½.]

I. Before signature and number. Light in tone throughout. ROME (ACC. DI S. LUCA). DRESDEN. BOSTON. MANCHESTER. B.M. SOANE. S.K. MUNICH. BLOMFIELD. CHARRINGTON.

II. Signed, lower l.: *Piranesi F.* Numbered XI above towards r. Added shading and work, generally darkening the subject. A stone erection flanked by two round turrets added in the centre of the composition where smoke appeared in the first state; various arches and two flights of steps added beneath the lower round arch; further series of arches opening further vistas added beyond the double arches above in place of the simple vaulting of the first state; two large projecting beams and a wooden ladder added in lower l. foreground, with chains (or ropes) hanging from the larger beam and connecting it in a curving line with the centre of the roof; the simple curve of the larger arch in upper foreground broken by added window and cornice in the stonework upper l.

III. Additional number, 359, towards upper r. Ed. Firmin-Didot, Paris.

12. AN ARCHED CHAMBER WITH LOWER ARCHES SURMOUNTED BY POSTS AND CHAINS. STRONG LIGHT ENTERING FROM THE RIGHT HAND. OBLONG. F. 35.

[16½ × 21⅞.] Signed, lower l.: *Piranesi f.*

I. Before number. Light in tone throughout. ROME (ACC. DI S. LUCA). DRESDEN. BOSTON. MANCHESTER. B.M. SOANE. S.K. PARIS. MUNICH. OXFORD (ASHMOLEAN). BLOMFIELD. CHARRINGTON.

II. Numbered XII upper r. Additional shading and work darkening the plate throughout. The erection of beams (in shape of vaulting horse) in lower r. foreground which before had a flat top, is now covered with five spikes; spikes are also added on the post in lower r. corner.

III. Additional number, 360, in upper r. Ed. Firmin-Didot, Paris.

13. COLONNADED INTERIOR WITH A BROAD STAIRCASE DIVIDED IN TWO BY A STONE PROJECTION WITH BARRED WINDOW. OBLONG. F. 36.

[16 × 21½.] Signed, lower r.: *Piranesi f.*

I. Before number. Light in tone throughout. ROME (ACC. DI S. LUCA). DRESDEN. BOSTON. MANCHESTER. B.M. SOANE. S.K. OXFORD (ASHMOLEAN). MUNICH. BLOMFIELD. CHARRINGTON.

II. Numbered XIII upper r. Several series of arches opening up further vistas added at the top of the staircase on either side of central column; and ladder now rests against the wall in left foreground: the top of a door added in the stone face in lower r. corner; various cross beams added near the roof (e.g. the large beam extending from centre to r. upper corner is now joined to the roof with four upright beams; a corona chandelier (?) now hangs from the large beam near upper r.

III. Additional number, 361, below the large cross beam to r. of centre above. Ed. Firmin-Didot, Paris.

14. A PERSPECTIVE OF COLONNADES WITH ZIG-ZAG STAIRCASE, AND TWO FIGURES ON ARCH OVERLOOKING THE CENTRAL FLIGHT. OBLONG. F. 37.

[16¼ × 21¼.]

I. Before signature and number. Lighter in tone throughout. ROME (ACC. DI S. LUCA). DRESDEN. BOSTON. MANCHESTER. B.M. SOANE. S.K. PARIS. MUNICH. BLOMFIELD. CHARRINGTON.

II. Signed, below towards l.: *Piranesi F.* Numbered XIV upper r. Strong lines ruled round the subject near plate line. The short beam which sloped upwards from lower r. corner is now fitted with spikes; another beam holding a lamp projects from near the middle of r. margin; further galleries with wooden railings added, e. g. between the two main arches on the right side of plate, and a series of arches and galleries now opened up beyond these main arches.

III. Additional number, 362, at top of the arch-like pier to r. of centre. Ed. Firmin-Didot, Paris.

15. ROUND ARCHES SPRINGING FROM A SQUARE COLUMN, ORNAMENTED WITH THE HEADS OF GIANTS WITH RINGS IN THEIR MOUTHS. OBLONG. F. 38.

[16¼ × 21½.] Signed (from second state onwards), below, towards l.: *Piranesi F.*

I. Before signature and number. Light in tone throughout. ROME (ACC. DI S. LUCA). DRESDEN. BOSTON. MANCHESTER. B.M. SOANE. S.K. PARIS. MUNICH. BLOMFIELD. CHARRINGTON.

II. Signed lower l.: *Piranesi F.* Numbered XV upper l. Additional shading and new work, darkening the plate throughout; various wooden galleries and staircases added between the arches, and further vistas of smaller arches opened up r. and l. of the central pier, with figures (generally in pairs) at various points; the slab at foot of central pier, vacant in first state (except for indefinite shading) now contains a relief with figures.

III. Additional number, 363, in the spandril of foremost arch near centre above. Ed. Firmin-Didot, Paris.

16. A WIDE HALL WITH LOW TIMBERED ROOF IN THE FOREGROUND FROM WHICH HANGS A LANTERN. OBLONG. F. 39.

[15⅞ × 21½.]

I. Before signature and number. Light in tone throughout. At head of first flight of stairs a round arch surmounted by a gallery which is connected by a broad ladder with the wooden gallery in upper foreground. ROME (ACC. DI S. LUCA). DRESDEN. BOSTON. MANCHESTER. B.M. SOANE. OXFORD (ASHMOLEAN). PARIS. MUNICH. BLOMFIELD. CHARRINGTON.

II. Signed lower r.: *Piranesi F.* Numbered XVI lower r. Additional shading and new work, darkening the plate throughout. The background entirely changed: a monument is added in the centre (in place of the suspended lamp in I) with two sculptured heads in niches and bearing the inscription IMPIE|TATI | ET | MALIS | ARTIBVS; behind the monument a round column with slab containing inscription AD | TERROREM | INCRESCEN | AVDACIAE; another round column further r. encircled with figures in relief and inscribed at top INFAME SCELVSS | ——— | RI. INFELICI. SVSPE | ——— |. A fluted column with Doric capital added l. of the monument: heavy beams and chains added in various places (e.g. in immediate foreground lower l.) and a complex series of new arches, and staircases opening further vistas in the background.

III. Additional number, 364, towards upper centre. Ed. Firmin-Didot, Paris.

IV. CATALOGUE OF THE 'VIEWS OF ROME'

INTRODUCTORY NOTES.

1. The Catalogue is arranged in the chronological order of Piranesi's engraved Catalogue.

2. The English title given is not a mere translation of the Italian title. In antiquities it attempts to give an accurate designation according to recent research. The Italian title is also quoted, and the Index, taken primarily from the correct title, gives cross-references from the erroneous titles. Unless otherwise described the title is engraved in the lower margin.

3. The number immediately following the English title is that of the printed Catalogue of 1792 (Rome), classified according to subject. It is in this classification and order that posthumous editions generally appear. The second number preceded by letter F refers to Focillon's catalogue.

The date that follows is taken from the Catalogue of 1792, with notes of query where these appear to be erroneous.

4. Dimensions of plate given in inches.

Note. With regard to sizes of the plates, it may be noted that the early plates up to no. 59 (1760) average a smaller size than the later (i.e. about 15 × 21 inches, only very seldom reaching the size of 17 × 27); from no. 60 (1761) the size 18 × 27 occasionally occurs, while after no. 95 (1770) this largest size 18 × 27 becomes the most usual. This may occasionally be a guide in deciding which is the earlier of two plates of the same subject, not sufficiently distinguished in the old lists.

5. The signature is always quoted where it appears.

6. The references to addresses and prices are quoted in shortened form as on opposite page.

7. The references to collections will be explained by the section above, p. ix. The quotation of one or two collections does not necessarily imply the rarity of a particular state, but is given as some definite documentation of the state described. I have not referred in the catalogue to impressions in dealers' hands except in an occasional example of an early state not known to me in a public or private collection, though I have cited one or two rare volumes or series in the trade, in my List of Piranesi's Published Works.

Reference.	Covers inscriptions	on Plates.
Address: *Bouchard.*	*Si vendono da Gio. Bouchard in Roma presso S. Marcello sulla via del Corso.*	1, 8, 15, 19, 52.
Address: *Bouchard e Gravier.*	*Si vendono da SSr Bouchard e Gravier Mercanti libraj al Corso presso S. Marcello.*	2, 3, 4, 5, 6, 7, 9, 10, 11, 14, 16, 17, 18, 21, 22, 24, 26, 27, 28, 31, 32, 33, 34, 35, 37, 40, 41, 42 43, 45, 46, 48, 49, 51, 54, 58, 59.
Address and price: *Autore, Palazzo Tomati. Paoli* 2½.	*Presso l'autore a Strada Felice nel Palazzo Tomati vicino alla Trinità de' Monti. A paoli due e mezzo.*	1–9, 11, 15–19, 21–35, 37, 38, 40, 42–59, 61.
Address and price: *Autore, Strada Felice. Paoli* 2½.	Ditto. *nel Palazzo Tomati* omitted.	10, 14.
Price and address: *Paoli* 2½. *Autore, Palazzo Tomati.*	*Si vendono paoli due e mezzo appo l'Autore nel Palazzo del Sigr Co. Tomati e Strada Felice.*	64.
Price and address: *Paoli* 3. *Autore, Palazzo Tomati.*	*Si vendono paoli tre presso il medesimo Autore nel Palazzo del Conte Tomati a Strada Felice vicino alla Trinità de' Monti.*	60.
Address and price: *Autore. Paoli* 2½.	(1) *Presso l'Autore. A Paoli due e mezzo.*	12, 20, 41, 69.
	(2) *Si vende* (or *vendono*) *presso l'Autore a paoli due e mezzo.*	66, 68.
	(3) *In Roma presso l'Autore a paoli due e mezzo.*	70.
Address: *Autore.*	*Presso l'Autore.*	36, 39.
	No address or price on the following nos.	13, 62, 63, 65, 67, 71–137.

8. THE MAIN DIVISIONS OF STATE.

A. PROOFS BEFORE TITLES. Very rare. I have only noted two, i. e. in nos. 16 and 78.

B. CONTEMPORARY ROMAN EDITIONS.

I. e. printed before 1778, during G. B. Piranesi's lifetime.

The following subdivisions (1)-(3) only refer to plates 1–59. After pl. 59, only a small number have Piranesi's address and price (i. e. nos. 60, 61, 64, 66, 68, 69, 70), and these appear on the earliest known states. From 71 onwards address and price do not appear.

(1) BEFORE ADDRESS AND PRICE.

In this state the plates are generally more lightly etched.

Even in this category there are occasional examples of further subdivision: (*a*) Before rebiting or any added work; (*b*) added work, e. g. in nos. 3 and 50, or

rebiting, e.g. no. 18. Possibly nos. 4, 8, 58 and 59 may also show varieties before and after heavier biting, but I have not recorded these as the differences are difficult to define exactly.

On laid paper, often rather thinner than B (2) and (3). In general the thinner paper is harder and less absorbent, and perhaps some apparent differences may be in the impression and dependent on the quality of paper and the way it takes the ink rather than on re-biting.

Watermark no. 1.

B. M. TUBBS. The rare editions with title-page *Le Magnificenze di Roma*, 1751. (SOANE, BLOMFIELD, CHARRINGTON, LEICESTER GALLERIES.)

(2) WITH ADDRESS OF 'BOUCHARD' OR 'BOUCHARD E GRAVIER'.

In this state the plates are sometimes rebitten and darkened, with or without added work.

On thick laid paper.

Watermarks nos. 2 and 3.

DAVIES.

Other impressions of this edition in the COTSWOLD GALLERY (1922).

(3) WITH PIRANESI'S ADDRESS AND PRICE.

Under this heading should be included impressions taken during G. B. Piranesi's lifetime of plates which never bore Piranesi's address or price.

In this state the plates are generally rebitten and darkened, with or without added work.

In various subjects a further subdivision of this state is found:

(*a*) before rebiting and added work. E. g. B.M.L. and TUBBS. Rare.

(*b*) With rebiting and added work. B.M.L., KING'S, &c.

On thick laid paper.

Watermarks nos. 3 and 4 (the latter only very occasionally). 3 (*b*) is the ordinary state in which good impressions are met with. From C onwards impressions show a gradual deterioration in quality.

C. POSTHUMOUS ROMAN EDITIONS.

I. e. printed after G. B. Piranesi's death in 1778.

Price erased, i. e. on plates 1–59, 60, 61, 64, 66, 68, 69, 70.

In some cases rebiting, where this had not occurred earlier.

Some plates bear reference nos. in Arabic numerals (distinguishing class of subject, i. e. temples, bridges, &c.) and in Roman numerals (distinguishing several versions of one subject) corresponding to the printed Catalogue, Rome, 1792.

In a considerable number of the plates where address and price never occur, there is no difference between B and C.

Laid paper.

Watermarks nos. 4, 5, and 6.

D. First Paris Edition, 1800–7.

Issued by Francesco and Pietro Piranesi.

In many cases the plates are still in the same state as in C, though further research will probably reveal additional distinctions of rework, &c. The plates correspond to C in being before the numbers of the Paris Catalogue of 1800. Impressions noted in the Lansdowne collection in the Victoria and Albert Museum have watermark, no. 7, which is a French paper, but editions may also have been made up with remainder of impressions printed at Rome. Both the S.K. and Lansdowne series are bound with bluish-green marbled paper sides, and thick green backs; the binder's label being in each case Tessier, of Rue de la Harpe, Paris. The same binding and label occur in a set of this first Paris edition from Cassiobury, lot no. 161, in a sale at Hodgson's, 24th May 1922 (purchased by Messrs. Myers & Co., 59 High Holborn, W.C.).

S.K. Lansdowne.

E. Intermediate Paris Editions (between 1807 and 1835).

With fresh numeration, Arabic numbers neatly engraved, generally in upper or lower r., giving running nos. 1–68 for vol. i and 1–69 for vol. ii, corresponding to the printed catalogue, Paris 1800. The order of this catalogue differs from that of 1792 in the insertion of Francesco's plate originally no. 137 as no. 101 (33 in vol. ii) so that nos. 102 to 137 (i.e. 34–69 vol. ii) correspond to original nos. 101–136.

Laid paper.

Watermark no. 8.

S.K.L.

F. Edition of Firmin-Didot, Paris, 1835–9.

Additional running numbers 682–821.

The plates and probably the remainder of the edition were bought from Firmin-Didot frères by the Camera Apostolica in 1839, and transferred to the *Calcografia Camerale*.

The set in the B.M. Library with Firmin-Didot's title-pages (dated 1835–9) and Italian text, was presented to the Museum by the Papal Government in 1865. The binding bears the arms of Pope Pius IX (Pope 1846–78), and many of the plates bear one or other of the several blind stamps used by the *Calcografia Camerale*. It is on white wove paper, and in very large folio size.

Modern impressions continued to be printed from the plates by the *Calcografia Camerale*, which since 1870 has been the *Regia Calcografia*, so that the difference of stamp with one or the other title gives some rough idea of the date of modern impressions.

9. WATERMARKS.

Key to the Plate of Watermarks

with references to the preceding section on states.

1. Generally in thinner laid paper than nos. 2 and 3. Noted in early states before Piranesi's address and price [B (1)].

2. In thick laid paper. Noted in states with Bouchard's address [B (2)].

3. Generally in very thick laid paper. Noted in states with Bouchard's address [B (2)], and in states with Piranesi's address and price [B (3)] and contemporary issues of plates which never bore address or price. The custom of framing marks within a circle appears to have been chiefly if not exclusively Italian, so that all the three *fleurs-de-lys* quoted (nos. 1–3) almost certainly indicate Italian papers. See J. Guiffrey and P. Marcel, *Inventaire Général des Dessins du Louvre*, i (1907), p. 132, no. 30.

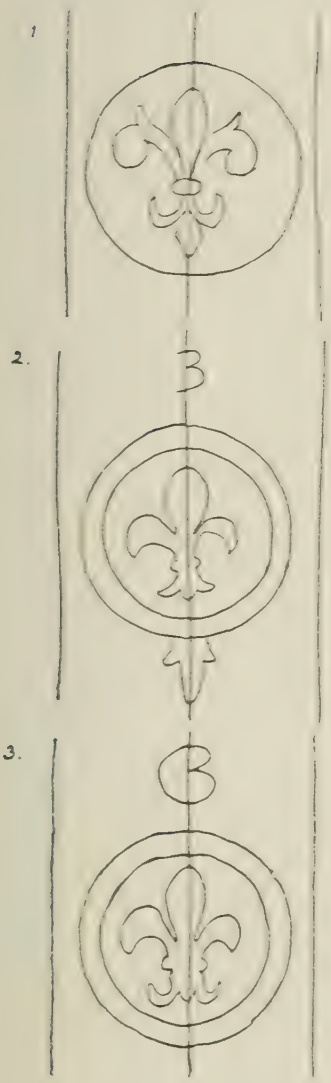
4. In laid paper. Noted in a few impressions of state B (2), and in Posthumous Roman impressions [C].

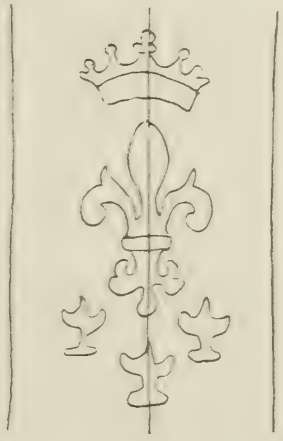
5. In laid paper. Noted in Posthumous Roman impressions [C].

6. In laid paper. Noted in Posthumous Roman impression [C].

7. In laid paper. Also occurs in modified and larger form, without the mark of quality (*Fin*). A French paper (T. Dupuy, Auvergne), noted in 1st Paris edition, 1800–7 [D]. Similar marks (but not of this maker) are reproduced in J. Guiffrey and P. Marcel, *Inventaire Général des Dessins du Louvre, École Française*, vol. i. 1907, p. 134, No. 25, and vol. ii, 1908, pp. 130 ff., No. 58, 67, 57, 68, 60, 48, 47. Another Dupuy is cited in M. Cohendy, *Notes sur la Papeterie d'Auvergne*, Mémoires de l'Académie de Clermond-Ferrand, 1862, p. 197. 1742 does not denote the date of manufacture, but the date required by the government as indication of conformity to certain regulations of 1739 (see J. Guiffrey and P. Marcel, vol. ii. p. 129, No. 19).

8. In laid paper. Intermediate Paris edition, between 1807–1835 [E].

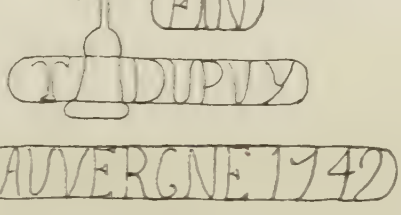




6.

BRACCIANO

7



8.

WATERMARKS

CATALOGO DELLE OPERE
DATE FINORA ALLA LVCE
DA GIO BATTISTA PIRANESI
ANTICHITÀ ROMANE
ARCHITETTVRE DIVERSE
Inventate sul gusto degli antichi Romani in venti sette Tavole in foglio atlantico al prezzo di quattro Scudi Romani
CARCERI D'INVENZIONE
In sedici Tavole in foglio atlantico si vendono al prezzo di venti paoli
DELLA MAGNIFICENZA ED ARCHITETTVRA DE' ROMANI
Opera Italo-Lat. in un volume in foglio atlantico, ed arricchita di quarantaquattro Tavole parimente in foglio atlantico al prezzo di cinque Zecchini
VEDVTE DI ROMA
Ritratto della Santità di Nrō Sigre Papa CLEMENTE XIII.
a paoli sei.
Si vendono presso il medesimo dubore nel palazzo del Conte Tomati a Strada Felice, vicino alla Trinità de' Monti

PIRANESI'S ENGRAVED CATALOGUE OF HIS OWN WORKS. ABOUT 1779
FROM AN IMPRESSION IN THE SOANE MUSEUM
SEE P. 6, EDITION NO. 12

CLASSIFIED LIST OF THE 'VIEWS OF ROME'

from the Printed Catalogue, Rome 1792

(See p. 5, above)

with Cross References to numbers in the present Catalogue.

Vol. XXI. *Vues de Rome* in fol. faites par le Chev. Jean Baptiste, comme cy après à deux Paules & demi l'une Scavoir: toutte la collection est planches 137 pour plus grande commodité des amateurs, on a marqué en chifre à la fin de chaque vué l'année qu'elle été publiée.

Écus 34.

				Number.	Present Catalogue.
		Vol. I.			
1. Frontispiece del' an 1748				1	1
2. Basiliq.	I.	Place de la Basilique de S. Pierre.	1775	2	120
	II.	Autre de la Meme.	1748	3	3
	III.	Autre de la Meme.	1772	4	101
	IV.	Intérieure de cette Basilique.	1748	5	4
	V.	Autre intérieure de la même, près de la Tribune.	1773	6	102
	VI.	Extérieure de la meme.	1748	7	5
	I.	De S. Paul hors des Murs.	1748	8	6
	II.	Intérieure de la meme.	1749	9	7
	I.	De S. Jean Lateran.	1749	10	8
	II.	De la place de la meme Basil.	1775	11	117
	III.	De l'Obelisque Egyptien sur cette place.	1759	12	53
	IV.	Intérieure de la meme Basil.	1768	13	88
	V.	Grande Façade de la même.	1775	14	122
	I.	De S. Maria Majeure.	1749	15	9
	II.	Intérieure de la meme.	1768	16	87
	III.	Du derriere de cette Basil.	1742	17	10
		De S. Croix en Jérusalem.	1750	18	11
		De S. Laurens hors de murs.	1750	19	12
		De S. Sebastien, hors des murs.	1750	20	13
3. Eglise.		De S. Costance.	1756	21	37
4. Places.		Du Peuple.	1750	22	14
		D' Espagne.	1750	23	18
	I.	De Monte Cavallo.	1750	24	15
	II.	Autre de la meme.	1773	25	103
		De la Douane de Terre.	1753	26	32
		De la Rotonde.	1751	27	17
	I.	Navone.	1751	28	16
	II.	Autre de la meme.	1773	29	108
		Des deux Eglises près de la Colonne Trajane.	1762	30	66
		De la Colonne Trajane.	1758	31	51
		De la Colonne Antonine.	1758	32	52
5. Fontaines.	I.	De Trevi.	1751	33	19
	II.	Autre de la meme.	1773	34	104
		De le Eau Felice.	1751	35	20
		De l' Eau Paule.	1751	36	21
6. Palais.		Farnèse.	1773	37	107
		De la Consulte.	1729	38	22
		De Monte Citorio.	1752	39	23
		De l' Academie de France.	1752	40	24
		Stoppani.	1776	41	128
		Barberini.	1729	42	25

(continued):

				Numbers.	Present Catalogue.
		Vol. I.			
		Odescalchi.	1753	43	26
7.	Maison de Campagne.	Albani.	1769	44	89
		Pamfili.	1776	45	124
		D' Este à Tivoli.	1773	46	105
8.	Aqueducs.	Du Chateau de l' Eau Julia.	1753	47	34
		De Arcs de Neron près de la Scala Santa.	1775	48	118
		Monument érigé par Vespasien des Eaux Claudia e nouvelle ancienne.	1775	49	119
9.	Port.	De Ripetta.	1773	50	28
		De Ripa Grande.	1753	51	27
10.	Ponts.	Pont et Chateau S. Ange.	1754	52	29
		Mausoleum Adriani: a present Chateau S. Ange.	1754	53	30
		Du Ponte Molle, ou Pons Milvius.	1762	54	64
		Du Ponte Salaro.	1754	55	31
		De l' Isle Tiberine.	1775	56	121
		De la Cloaca Massima a l' endroit ou elle se décharge dans la Riviere.	1776	57	125
11.	Temples.	De Cybelé.	1758	58	47
		De la Fortune Virile.	1758	59	46
	I.	De Bacchus aujourdhui S. Urbain.	1758	60	48
	II.	Intérieure de ce Temple.	1767	61	81
		Du Dieu Ridicule, ou de la Foi, ou des Camenes.	1773	62	106
		De la Fontaine Egerie.	1766	63	80
		D. Hercule a Cora.	1769	64	91
		De la Santé, sur le chemin d' Albano.	1763	65	71
12.	Portiques.	De Domitien, sur le chemin de Frascati.	1766	66	79
	I.	D' Octave.	1760	67	58
	II.	Intérieure de ce Portique.	1760	68	59
XXII.		Tom. II.			
13.	Frontespice.			69	2
14.	Panteon. I.	Façade.	1761	70	60
	II.	Intérieur de Pronaum ou Portique.	1769	71	82
	III.	Intérieur de Panthéon.	1768	72	86
	IV.	Autre de même.	1768	73	136
		Temple de Minerva Medicis.	1764	74	74
15.	Capitole. I.	Avie l' Escalier d' Araceli.	1775	75	38
	II.	De la Place du meme.	1774	76	111
	III.	Vue Laterale du même.	1775	77	39
16.	Vue Générale.	De Campo Vaccino.	1775	78	40
17.	Temples.	De Jupiter Tonant.	1756	79	44
	I.	De la Concorde.	1774	80	109
	II.	Autre du meme.	1774	81	110
18.	I.	Autre du Campo Vaccino.	1772	82	100
	II.	Autre du meme avec la situation de l' ancien Forum Romain.	1756	83	41
	III.	Autre de meme avec l' Arc de Septime Severe.	1759	84	54
19.	Temples D' Antonin et de Faustine.		1758	85	49
	I.	De la Paix.	1757	86	45
	II.	Autre du même.	1774	87	114
		Du soleil et de la lune.	1759	88	50

(*continued*):

XXII. Tom. II.		Numbers.	Present Catalogue.
20. Arcs de Triomphe. De Septime Severe.	1772	89	99
I. De Tite.	1760	90	55
II. Autre de meme.	1771	91	98
De Janus.	1771	92	96
De Constantin.	1771	93	97
De Trajan à Benevent.	1778	94	135
21. Forum. I. De Nerva.	1757	95	42
II. Autre de meme avec les restes du Temple de Pallas.	1770	96	95
22. Colisée. I. Vue.	1757	97	57
II. Autre du meme.	1776	98	126
III. Vue intérieure du même.	1766	99	78
IV. Autre avec l' Arc de Costantin.	1760	100	56
23. Theatre. De Marcellus.	1757	101	33
24. Curia. Hostilia.	1757	102	43
25. Thermes. I. Antoniane.	1765	103	76
II. Du Xyste de ces Termes.	1765	104	77
De Diocletien.	1774	105	115
Intérieur de l' Eglise de la Chartreuse.	1776	106	129
Autres des mêmes Termes.	1774	107	116
I. De Tite.	1775	108	123
II. Autre des mêmes.	1776	109	127
26. Tombeaux. I. De C. Cestius.	1755	110	35
II. Autre du même.	1756	111	36
De Cicilia Metella.	1762	112	67
Du Pison Licinianus et de la Famille. Cornelia. Sur la voie Appienne.	1764	113	72
Autre appelle la Quenouille hors de Capoue.	1776	114	130
27. Pont Lugano, sur le chemin de Tivoli.	1763	115	68
28. Tombeau de la famille Plautia.	1761	116	83
29. Temple. I. De la Toux sur la même voie.	1763	117	69
II. Intérieur de ce Temple.	1764	118	70
30. Vues de Tivoli. I. De la Maison de Mecene.	1763	119	65
II. Intérieur de cette Maison.	1764	120	73
III. Autre intérieur de la même.	1767	121	84
I. Du Temple de la Sybille.	1761	122	61
II. Autre du meme.	1761	123	62
III. Autre du meme.	1761	124	63
De la Cascade de Tivoli.	1765	125	75
Des Cascatelles.	1769	126	92
De la Ville Adrienne, Ruines du Camp Prétorien.	1770	127	94
D'une salle appartenante au meme Camp.	1744	128	112
Place d' or.	1776	129	132
Helio chemin.	1777	130	133
D'un Diète.	1777	131	134
Logement de Soldats.	1774	132	113
I. Ruines du Temple de Canope.	1769	133	90
II. Intérieure de ce Temple.	1776	134	131
Ruines d'une Galerie de Statues.	1770	135	93
Du Temple d' Apollon.	1768	136	85
Autre vue de l' intérieur du Colossée, vu d'en haut, en 1788 par le Chevalier François.	1788	137	137

'VIEWS OF ROME'

1. TITLE-PAGE. 1. F. 719. 1748.

Title on large slab of stone: *Vedute di Roma disegnate ed incise da Giambattista Piranesi Architetto Ve . . ziano.*

[$15\frac{7}{8} \times 21\frac{5}{8}$.] Signed, lower r. margin: *Piranesi inu. scol.*

I. Before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. CHATSWORTH. TUBBS.
II. Address: *Bouchard.* DAVIES.
III. Address and price: *Autore, Palazzo Tomati. Paoli* $2\frac{1}{2}$. B.M.L. B.M.L., KING'S. TUBBS.
IV. Price erased. SOANE. TUBBS. 1st Paris Ed. Intermed. Paris Ed.
V. Number *682* upper r. Ed. Firmin-Didot, Paris.

2. FRONTISPIECE, WITH STATUE OF MINERVA. 69. F. 786. [About 1748?]

[$19\frac{5}{8} \times 24\frac{7}{8}$.] Signed, lower r. margin: *Piranesi inuentó, incise in Roma.*

I. Before address. Before added work on corner of building in upper r. background (e.g. the lowest cornice halfway down print is chiefly shaded with vertical lines). SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. CHATSWORTH. DAVIES. TUBBS. B.M.L., KING'S (in two pieces, in the *Opere Varie*).
II. Address lower l. margin: *Bouchard e Gravier.* B.M.L. (in two pieces, in the *Opere Varie*).
III. Address and price: *Autore, Palazzo Tomati. Paoli* $2\frac{1}{2}$. B.M.L.
IV. Work added on building described (e.g. cross lines indicating creeper at place cited). B.M.L., KING'S.
V. Price erased. SOANE. From this state onwards as frontispiece of Vol. II. 1st Paris Ed.
VI. Number I upper r. Intermed. Paris Ed.
VII. Number 753 above towards r. Ed. Firmin-Didot, Paris.

Used in posthumous editions as frontispiece to Volume II. This subject was also used in two pieces (making single upright folios) printed from the masked plate, in editions of the *Opere Varie di Architettura.*

3. ST. PETER'S, WITH FORECOURT AND COLONNADES. FOUNTAIN IN FOREGROUND. 3. F. 787. 1748.

Title: *Veduta della Basilica, e Piazza de S. Pietro in Vaticano.*

[$15\frac{3}{4} \times 21\frac{1}{8}$.] Signed, lower r. margin: *Piranesi del. scol.*

I. Before address. Before strengthening of shading (e.g. end of portico r. and l. corners of house in extreme r. foreground in same tone as the rest). SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. CHATSWORTH. TUBBS.
II. Shading on the house greatly strengthened: triangle of light on ground to l. of r. wheel of chariot, second from l., flattened by added lines of shading, making a continuous line of light behind the three men in the foreground. TUBBS.

III. Address: *Bouchard e Gravier.* DAVIES.
IV. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M.L. B.M.L., KING'S. TUBBS.
V. Price erased. B.M. SOANE. TUBBS. 1st Paris Ed.
VI. Number 3 upper r. margin. Intermed. Paris Ed.
VII. Additional number 687 upper r. Ed. Firmin-Didot, Paris.

4. ST. PETER'S, INTERIOR WITH THE NAVE. 5. F. 788. 1748.
Title: *Veduta interna della Basilica di S. Pietro in Vaticano.*
[16 × 23½.] Signed, l. margin: *Piranesi fecit.*

I. Before Address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. TUBBS.
II. Address: *Bouchard e Gravier.* DAVIES.
III. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M. B.M.L B.M.L., KING'S. TUBBS.
IV. Price erased. SOANE. TUBBS. 1st Paris Ed.
V. Number 5 lower r. margin. Intermed. Paris Ed.
VI. Additional number 689 towards upper r. Ed. Firmin-Didot, Paris.

5. ST. PETER'S, FROM THE PIAZZA DELLA SAGRESTIA. 7. F. 789. 1748.
Title: *Veduta dell' Esterno della gran Basilica di S. Pietro in Vaticano.*
[15⅝ × 23⅝.] Signed, r. margin: *Piranesi Architetto fec.*

I. Before address. The garden wall extreme r. is shaded only with verticals. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. TUBBS.
II. Address: *Bouchard e Gravier.* DAVIES.
III. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M.L.
IV. Irregular series of horizontal lines added on shading of wall. B.M.L., KING'S. TUBBS.
V. Price erased. SOANE. TUBBS. 1st Paris Ed.
VI. Number 7 upper r. Intermed. Paris Ed.
VII. Additional number 691 upper r. Ed. Firmin-Didot, Paris.

6. S. PAOLO FUORI LE MURA 8. F. 723. 1748.
Title: *Veduta della Basilica di S. Paolo fuor delle mura.*
[15⅞ × 24⅛.]

I. Before address, signed, lower l.: *Piranesi F.* Reference no. 5 is 1½ mm. from cornice of architecture. TUBBS.
II. Address: *Bouchard e Gravier.* DAVIES.
III. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M.L.
IV. Signature lower l. and address and price erased. Now signed *Piranesi F.* lower r. margin (where price had stood). Reference no. 5 is now 15 mm. from cornice. B.M. B.M.L., KING'S. TUBBS.
V. Numbers 2. I. and 8. II. added lower r. margin. SOANE. TUBBS. 1st Paris Ed.
V. Another 8 added lower r. margin. Intermed. Paris Ed.
VI. Additional number 692 towards upper r. Ed. Firmin-Didot, Paris.

7. S. PAOLO FUORI LE MURA. INTERIOR. 9. F. 792. 1749.

Title: *Spaccato interno della Basilica di S. Paolo fuori delle mura.*

[16¼ × 24.] Signed, lower r. margin; *Piranesi fecit.*

I. Before address: SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. TUBBS.
II. Address: *Bouchard e Gravier.* DAVIES.
III. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M.L. B.M.L., KING'S. TUBBS.
IV. Price erased. B.M.
V. Numbers 2 II lower r. margin, and 9 lower r. (l. of signature). SOANE. TUBBS. 1st Paris Ed.
VI. Additional number 9 upper r. margin. Intermed. Paris Ed.
VII. Number 693 added upper r. Ed. Firmin-Didot, Paris.

8. S. GIOVANNI IN LATERANO, MAIN FAÇADE, WITH PALACE AND SCALA SANTA ON THE RIGHT. 10. F. 790. 1749.

Title: *Veduta della Basilica di S. Giovanni Laterano.*

[15¼ × 21¼.] Signed, lower r. margin: *Piranesi del. Scol.*

I. Before address. Less work in sky, and on balustrade, foreground l. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. CHATSWORTH. TUBBS.
II. Address: *Bouchard.* Added work darkening clouds in sky, and darkening the balustrade. DAVIES.
III. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. TUBBS.
IV. Price erased. SOANE. 1st Paris Ed.
V. Numbers 10 lower r. margin 694 upper r. Intermed. Paris Ed.
VI. Number 694 added upper r. Ed. Firmin-Didot, Paris.

9. S. MARIA MAGGIORE WITH THE COLUMN FROM THE BASILICA OF CONSTANTINE IN THE FOREGROUND. 15. F. 791. 1749.

Title: *Veduta della Basilica di S^ta Maria Maggiore con le due Fabbriche laterali di detta Basilica.*

[15⅝ × 21⅜.] Signed, lower r. margin: *Piranesi del. Scol.*

I. Before address. Before added work in sky. Foreground lightly bitten. The face of smaller fountain at front of base of column shaded in regular horizontals with a piece of darker shading l. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. CHATSWORTH. TUBBS.
II. Address: *Bouchard e Gravier.* Added work in sky. Foreground darker. Two series of short horizontal lines added face of fountain, making two vertical streaks of shadow. DAVIES.
III. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. TUBBS.
IV. Price erased. B.M. SOANE. TUBBS. 1st Paris Ed.
V. Number 15 lower r. margin. Intermed. Paris Ed.
VI. Number 699 added r. towards the top. Ed. Firmin-Didot, Paris.

10. S. MARIA MAGGIORE WITH THE OBELISK IN THE PIAZZA DELL' ESQUILINO. 17. F. 727. 1742 (misprint or error for 1749 ?).

Title: *Veduta della Facciata di dietro della Basilica di S. Maria Maggiore.*

[15¾ × 24⅛.] Signed, lower r. margin: *Giov. Battista Piranesi Architetto dis. ed inc.*

I. Address: *Bouchard e Gravier.* DAVIES.
II. Address and price: *Autore, Strada Felice. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. SOANE (with 2. III. added in manuscript). TUBBS.
III. Price erased. TUBBS. 1st Paris Ed.
IV. Number 17 lower r. margin. Intermed. Paris Ed.
V. Number 701 added towards upper r. Ed. Firmin-Didot, Paris.

11. S. CROCE IN GERUSALEMME. 18. F. 729. 1750.

Title: *Veduta della Facciata della Basilica di S. Croce in Gerusalemme.*

[15⅞ × 24.] Signed, lower r. margin: *Giovañ Battista Piranesi Architetto dis. ed inc.*

I. Address: *Bouchard e Gravier.* DAVIES.
II. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. SOANE. TUBBS.
III. More heavily bitten, e.g. much darker patches of shadow lower l. foreground, and irregularities in wall near r. margin. TUBBS.
IV. Price erased. 1st Paris Ed.
V. Number 18 lower r. margin. Intermed. Paris Ed.
VI. Number 702 added upper r. Ed. Firmin-Didot, Paris.

12. S. LORENZA FUORI LE MURA. 19. F. 730. 1750.

Title on scroll in centre below: *Veduta della Basilica di S. Lorenzo fuor delle mura.*

[14¾ × 25⅞.] Signed, to r. of scroll: *Piranesi F.*

I. Before address. DAVIES. B.M.L.
II. Address and price: *Autore, Paoli* 2½. B.M. B.M.L., KING'S. SOANE. TUBBS.
III. Price erased. B.M. TUBBS. 1st Paris Ed.
IV. Number 19 on scroll r. Intermed. Paris Ed.
V. Number 703 upper r. Ed. Firmin-Didot, Paris.

13. S. SEBASTIANO. 20. F. 731. 1750.

Title in cartouche lower l.: *Veduta della Basilica di S. Sebastiano fuori delle mura di Roma, su la via Appia.*

[16⅜ × 26.] Signed, in centre of subject below: *Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S. SOANE. TUBBS.
II. Numbers 20 in cartouche, II towards r. TUBBS. 1st Paris Ed.
III. Additional number 20 upper r. Intermed. Paris Ed.
IV. Number 704 added upper r. Ed. Firmin-Didot, Paris.

14. THE PIAZZA DEL POPOLO. 22. F. 794. 1750.

Title: *Veduta della Piazza del Popolo.*

[15⅞ × 21⅜.] No signature.

I. Before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. CHATSWORTH. TUBBS.

II. Address: *Bouchard e Gravier.* The foreground l. more heavily bitten. DAVIES.
III. Address and price: *Autore, Strada Felice. Paoli* 2½. B.M.L. B.M.L., KING'S. TUBBS.
IV. Price erased. B.M. SOANE.
V. Number 4 lower r. TUBBS. 1st Paris Ed.
VI. Number 22 upper r. margin. Intermed. Paris Ed.
VII. Number 706 towards upper r. Ed. Firmin-Didot, Paris.

15. THE PIAZZA DEL QUIRINALE, WITH THE STATUES OF THE HORSE TAMERS IN SIDE VIEW. 24. F. 808. 1750.

Title: *Veduta della Piazza di Monte Cavallo.*
[15¼ × 21⅜.] Signed, in lower r. margin: *Piranesi del. et sculp.*

I. Before address. Before lettering on bases of the statues. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. CHATSWORTH. TUBBS.
II. Address: *Bouchard.* Inscriptions *Opus Phidiae* and *Opus Praxi* added on bases of the statues. DAVIES.
III. Address and price: *Autore, Strada Felice. Paoli* 2½. B.M.L.
IV. More deeply bitten, e. g. the l. face of base of front Horse Tamer, which was of one tone, now shows stronger pieces of shadow beneath the cornice, and shadow from the creeper hanging over the cornice. B.M. B.M.L., KING'S. TUBBS. SOANE (with 4 I added in manuscript).
V. Price erased. Numbers 24 lower r. margin. 1st. Paris Ed. Intermed. Paris Ed.
VI. Number 708 upper r. Ed. Firmin-Didot, Paris.

16. THE PIAZZA NAVONA, WITH S. AGNESE ON THE RIGHT. 28. F. 806. 1751.

Title: *Veduta di Piazza Navona sopra le rovine del Circo Agonale.*
[16 × 21½.] Signed, lower r. margin: *Piranesi del. sc.* (from State II onwards).

I. Before all lettering. CHATSWORTH.
II. Lettering and signature added but before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. CHATSWORTH. TUBBS.
III. Address: *Bouchard e Gravier.* Added lines of shading on l. (e. g. series of lighter lines between the main lines of shading on the ground in shadow of buildings l.). DAVIES.
IV. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M.L. B.M.L., KING'S. TUBBS (one impression with 4 I added in manuscript).
V. Price erased. B.M. SOANE (with 4 I added in manuscript). 1st Paris Ed.
VI. Number 28 lower r. margin. Intermed. Paris Ed. Ed. Firmin-Didot, Paris.

The plate is 712 in the Ed. Firmin-Didot, but the number does not appear on the plate.

17. THE PIAZZA DELLA ROTONDA, WITH THE PANTHEON AND OBELISK. 27. F. 796. 1751.

Title: *Veduta della Piazza della Rotonda.*
[16 × 21⅜.] Signed, lower r. margin: *Piranesi del. sc.*

I. Before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. CHATSWORTH. TUBBS.
II. Address: *Bouchard e Gravier.* DAVIES.
III. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M.L.

IV. Shading strengthened, e.g. adding variety in ground lower l. foreground. Also damage to plate, making a blot like a horizontal rift in roof towards r. of shed in foreground. B.M.L., KING'S. SOANE (with 4 added on manuscript). TUBBS.
V. Price erased. B.M. TUBBS. 1st Paris Ed.
VI. Number 27 lower r. margin. Intermed. Paris Ed.
VII. Number 711 upper r. Ed. Firmin-Didot, Paris.

18. THE PIAZZA DI SPAGNA. 23. F. 79 1750.

Title: *Veduta di Piazza di Spagna.*

[$15\frac{7}{8} \times 23\frac{1}{2}$.] Signed, lower r. margin: *Piranesi Architetto fec.*

I. Before address. The lines of shading on ground along lower border are of one regular tone. The r. face of gallery on roof of house l. of steps shaded by dots or flecks only. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). TUBBS.
II. The lines of shading along lower border rebitten, adding strips of dark shadow, and triangular piece of shadow to r. of the two gentlemen conversing near l. corner of plate. B.M. TUBBS.
III. Address: *Bouchard e Gravier.* Vertical lines of shading added between the dots, and darker shading beneath the eaves of house described. DAVIES.
IV. Address and price: *Autore, Palazzo Tomati. Paoli* $2\frac{1}{2}$. B.M.L. B.M.L., KING'S. TUBBS.
V. Price erased. B.M.
VI. Numbers, 23 (centre), IV (r.) added in margin. SOANE. TUBBS. 1st Paris Ed.
VII. Additional number 23 upper r. Intermed. Paris Ed.
VIII. Number 707 upper r. Ed. Firmin-Didot, Paris.

19. THE FONTANA DI TREVI. Side View. 33. F. 797. 1751.

Title: *Veduta della vasta Fontana di Trevi anticamente detta l'Acqua Vergine.*

[$15\frac{5}{8} \times 21\frac{1}{2}$.] Signed, lower r. margin: *Piranesi del. scolp.*

I. Before address. The statue of Neptune in central niche has his arms at his side; the statue in front niche (left facing the fountain) is a male figure with r. arm extended. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. CHATSWORTH. TUBBS.
II. Address: *Bouchard.* Added lines of shading near wheels of the carriage l., and in several places along foreground. Patch of cloud near upper r. somewhat darkened with a few added lines giving irregular emphasis to shadows. DAVIES.
III. Address and price: *Autore, Palazzo Tomati. Paoli* $2\frac{1}{2}$. The statue of Neptune now has his r. arm extended; the statue in front niche is changed into a female figure of Plenty with l. arm crossing body, and holding cornucopia; the horses' wings drawn with more character. B.M.L. B.M.L., KING'S. TUBBS.
IV. Rebiting and added lines (e.g. a triangle of dark shadow on ground between the man leaning over basket and the two monks in foreground towards r.). TUBBS. SOANE.
V. Price erased. 1st Paris Ed.
VI. Number 33 upper r. Intermed. Paris Ed.
VII. Number 717 upper r. Ed. Firmin-Didot, Paris.

An original letter by G. B. Piranesi to Robert Mylne, dated 11 Nov. 1760, preserved in the Library of the Royal Institute of British Architects,[1] speaks of the statues

[1] See Rudolf Dircks, *The Library and Collection of the R.I.B.A.* Journal of the R.I.B.A., December 4, 1920.

and bas-reliefs of the Fountain being at the time in the course of execution, and the third state of the etching, which was probably issued soon after that date, shows the monument with statues as they now appear. Piranesi's small etching of the fountain in the *Varie Vedute* of 1748 shows the side niches vacant. Then we have the first state of the present etching, but I have been unable to find out whether this shows the statues as they appeared in 1751, or whether Piranesi's design was based on models never carried out, or altered about 1760. Nicolò Salvi was engaged on the erection of the monument between 1735 and 1762,[1] the statue of Neptune being by Pietro Bracci.

20. THE FONTANA DELL' ACQUA FELICE. 35. F. 735. 1751.
Title in scroll in centre below: *Veduta del Castello dell' Acqua Felice.*
[15⅞ × 26⅞.] Signed, in work lower r.: *Piranesi F.*

I. Before address. DAVIES.
II. Address and price: *Autore. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. TUBBS.
III. Price erased. SOANE. TUBBS. 1st Paris Ed.
IV. Numbers, 35 upper r. margin. Intermed. Paris Ed.
V. Number 719 upper r. Ed. Firmin-Didot, Paris.

21. THE FONTANA DELL' ACQUA PAOLA. 36. F. 736. 1751.
Title on scroll lower l.: *Veduta del Castello dell' Acqua Paola sul Monte Aureo.*
[15⅝ × 24⅛.] Signed, lower l. of scroll: *G. B. Piranesi Architetto.*

I. Address: *Bouchard e Gravier.* DAVIES.
II. Address and price: *Autore, strada Felice. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. SOANE. TUBBS.
III. Price erased. B.M. TUBBS. 1st Paris Ed.
IV. Number 36 upper r. Intermed. Paris Ed.
V. Number 720 upper r. Ed. Firmin-Didot, Paris.

22. THE PALAZZO DELLA CONSULTA. 38. F. 737. 1729 (1749?)
Title: *Veduta del Palazzo fabbricato sul Quirinale per le Segreterie de Brevi e della Sacra Consulta.*
[15⅞ × 24⅛.] Signed, lower r. margin: *Gio. Battista Piranesi Architetto dis. e incise.*

I. Address: *Bouchard e Gravier.* DAVIES.
II. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. TUBBS.
III. Added work in sky (dark horizontals near upper border). B.M.
IV. Price erased. SOANE. TUBBS. 1st Paris Ed.
V. Number 38 lower r. margin. Intermed. Paris Ed.
VI. Number 722 towards r. above. Ed. Firmin-Didot, Paris.

Now the Ministry of Foreign Affairs.

[1] For notes on the Fountain, and on studies for it, see Hermann Voss, *Jahrbuch der Preuss. Kunstsammlungen* xxxi, p. 124.

23. THE PALAZZO DI MONTE CITORIO. 39. F. 738. 1752.

Title: *Veduta della gran Curia Innocenziana edificata sulle rovine dell' Anfiteatro di Statilio Tauro, che formano l'odierno Monte Citorio.*

[15¾ × 24⅛.] Signed, lower l.: *Piranesi F.*

I. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. SOANE. DAVIES. TUBBS.
II. Price erased. 1st Paris Ed.
III. Number 39 upper r. Intermed. Paris Ed.
IV. Number 723 added towards upper r. Ed. Firmin-Didot, Paris.

Now the Chamber of Deputies.

24. THE PALAZZO DELL' ACCADEMIA DI FRANCIA (THE PALAZZO SALVIATI). 40. F. 739. 1752

Title: *Veduta, nella Via del Corso, del Palazzo dell' Accademia istituita da Luigi XIII, Re di Francia.*

[15¾ × 24¼.] Signed, lower r.: *Gio. Batta. Piranesi Architetto dis. e inc.*

I. Address: *Bouchard e Gravier.* DAVIES.
II. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. TUBBS.
III. Price erased. Heavy rebiting (e. g. the glass of window l. shows much darker against the bars). SOANE. TUBBS. 1st Paris Ed.
IV. Number 40 lower r. margin. Intermed. Paris Ed.
V. Number 724 upper r. Ed. Firmin-Didot, Paris.

The Palazzo Salviati was occupied by the French Academy of Art between 1725 and 1800.

25. THE PALAZZO BARBERINI. 42. F. 740. 1729 (misprint for 1749?)

Title: *Veduta sul Monte Quirinale del Palazzo dell' Eccellentissima Casa Barberini. Architettura del Cav^r Bernino.*

[15¾ × 24⅛.] Signed. lower l.: *Piranesi fece.*

I. Before address. DAVIES.
II. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. TUBBS.
III. Price erased. More heavily bitten. SOANE. 1st Paris Ed.
IV. Number 42 upper r. margin. Intermed. Paris Ed.
V. Number 726 upper r. Ed. Firmin-Didot, Paris.

26. THE PALAZZO ODESCALCHI. 43. F. 741. 1753.

Title: *Veduta del Palazzo Odescalchi.*

[15¾ × 24⅛.] Signed, lower r.: *Gio. Batt. Piranesi Arch. F.*

I. Address: *Bouchard e Gravier.* DAVIES.
II. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M. B.M.L. B.M.L. KING'S. TUBBS.
III. Price erased. Numbered 6 lower r. margin. SOANE. TUBBS. 1st Paris Ed.
IV. Number 43 upper r. Intermed. Paris Ed.
V. Number 727 added upper r. Ed. Firmin-Didot, Paris.

27. THE HARBOUR AND QUAY, CALLED THE RIPA GRANDE. 51. F. 742. 1753

Title: *Veduta del Porto di Ripa Grande.*

[15¾ × 24⅛.] Signed, lower r.: *G. B. Piranesi Architetto fec.*

I. Address: *Bouchard e Gravier.* With barge in centre of canal loaded high with timber, and with its mast crossing the building numbered 1. DAVIES.
II. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M.L. TUBBS.
III. The barge cited removed from the plate, leaving a large space of open water. B.M. B.M.L., KING'S. SOANE. TUBBS.
IV. Price erased. TUBBS. 1st Paris Ed.
V. Number 51 lower r. margin. Intermed. Paris Ed.
VI. Number 735 towards r. above. Ed. Firmin-Didot, Paris.

28. THE SMALLER HARBOUR, CALLED THE PORTO DI RIPETTA. 50. F. 814. 1753.

Title: *Veduta del Porto di Ripetta.*

[15½ × 23⅜.] Signed, lower r.: *Piranesi Architetto fec.*

I. Before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. TUBBS.
II. Lines of shading added to give reflections beneath large boat with barrels in foreground. TUBBS.
III. Address: *Bouchard e Gravier.* DAVIES.
IV. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M.L. B.M.L., KING'S. TUBBS.
V. Price erased. SOANE (with 9 added in MS. lower r. margin).
VI. Numbers, 50 lower r., IX lower l. TUBBS. 1st Paris Ed.
VII. Additional number 50 upper r. Intermed. Paris Ed.
VIII. Number 734 towards upper r. Ed. Firmin-Didot, Paris.

No longer in existence, part of the site being taken up by the Ponte Cavour.

29. THE PONTE AND CASTEL S. ANGELO. 52. F. 793. 1754.

Title: *Veduta del Ponte e Castello Sant' Angelo.*

[14⅞ × 22⅞.] Signed, lower r.: *Piranesi Architetto fec.*

I. Before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. TUBBS.
II. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M.L. DAVIES.
III. Rebiting on shadows in foreground and on house foreground l. (e.g. strong lines of shadow beneath the eaves). B.M.L. KING'S. TUBBS.
IV. Price erased. SOANE. TUBBS. 1st Paris Ed.
V. Number 52 upper r. Intermed. Paris Ed.
VI. Number 736 upper r. Ed. Firmin-Didot, Paris.

30. THE CASTEL S. ANGELO. 53. F. 743. 1754.

Title: *Veduta del Mausoleo d' Elio Adriano (ora chiamato Castello S. Angelo) nella parte opposta alla Facciata dentro al Castello.*

[17⅛ × 21⅞.] Signed, lower r.: *Piranesi Archit. dis. et inc.*

I. Address and price towards l.: *Autore, Strada Felice. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. DAVIES. TUBBS.

II. Price erased. B.M. SOANE. TUBBS. 1st Paris Ed.
III. Number 53 lower r. margin. Intermed. Paris Ed.
IV. Number 737 towards upper r. Ed. Firmin-Didot, Paris.

31. THE PONTE SALARIO. 55 F. 744. 1754.

Title as above.

[15⅞ × 24¼.] Signed, lower r.: *Gio. Batta. Piranesi F.*

I. Address: *Bouchard e Gravier.* DAVIES.
II. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S SOANE. TUBBS.
III. Price erased. B.M. 1st Paris Ed.
IV. Number 55 lower r. margin. Intermed. Paris Ed.
V. Number 739 in centre towards r. Ed. Firmin-Didot. Paris.

No longer exists in this form. It was blown up in 1867.

32. THE HADRIANEUM (ONCE USED AS A CUSTOM HOUSE) IN THE PIAZZA DI PIETRA. 26. F. 821. 1753.

Title on separate plate: *Veduta della Dogana di Terra a Piazza di Pietra.*

[Subject plate 15½ × 23½; Title plate 1¾ × 23⅝.] Signed, r. of title plate: *Piranesi Architetto fec.*

I. Before address. SOANE (*Magnificenze*). B.M. TUBBS.
II. Address: *Bouchard e Gravier.* Added work darkening the sky: also creeper added on roof and side of house l. DAVIES.
III. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M.L. B.M.L., KING'S. TUBBS.
IV. Price erased. B.M. SOANE. 1st Paris Ed.
V. Number 26 upper r. margin. Intermed. Paris Ed.
VI. Number 710 towards upper r.; T. XVI. T. 710 lower r. of title plate. Ed. Firmin-Didot. Paris.

Now the Bourse.

33. THE THEATRE OF MARCELLUS. 101. F. 818. 1757

Title: *Teatro di Marcello.*

[15¾ × 21½.] Signed, lower r.: *Piranesi Architetto fec.*

I. Before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. TUBBS.
II. Address: *Bouchard e Gravier.* DAVIES.
III. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. TUBBS.
IV. Rebiting in foreground adding triangle of shadow behind the man leaning forward in centre foreground. SOANE.
V. Price erased. B.M. TUBBS. 1st Paris Ed.
VI. Number 34 upper r. Intermed. Paris Ed.
VII. Number 786 upper r. Ed. Firmin-Didot, Paris.

34. THE FONTANA DELL' ACQUA GIULIA. 47. F. 822. 1753.

[15¾ × 23⅞.] Signed, lower r.: *Piranesi Architetto fec.*

I. The title begins: *Il Castel dell' Acqua Marcia . . .* SOANE (*Magnificenze*). B.M. TUBBS.
II. Title altered to: *Veduta dell' avanzo del Castello, che prendendo una porzione dell' Acqua*

Giulia dal Condotto principale parte ne diffondeva in una magnifica fontana che gli era aderente, e decorata da M. Agrippa fra gli altri ornamenti de' Trofei d'Augusto. Address: *Bouchard e Gravier.* Added work darkening the clouds. DAVIES.

III. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. SOANE (with 8 in MS. lower r.). TUBBS. It appears in this state in editions of the 'Trofei di Ottaviano Augusto' with the printed title-page of 1753 (but no doubt issued later than that date), e.g. B.M.L., KING'S.

IV. Price erased. Numbered viii. 47, lower r. margin. TUBBS. 1st Paris Ed. It also appears in this state in the later edition of the 'Trofei' with the engraved title-page.

V. Additional number 47 upper r. Intermed. Paris Ed.

VI. Number 731 upper r. Ed. Firmin-Didot, Paris.

Formerly decorated with the so-called Trophies of Marius, now on the balustrade of the Capitol.

35. THE PYRAMID OF CAIUS CESTIUS, WITH THE PORTA S. PAOLO AND ADJOINING ROAD. 110. F. 810. 1755.

Title: *Veduta del Sepolcro di Cajo Cestio.*

[16 × 21¼.] Signed, lower r.: *Piranesi del. inc.*

I. Before address. The foreground bears no inscription, and its apex is 3⅛ inch from upper margin of plate. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. CHATSWORTH. TUBBS.

II. Address: *Bouchard e Gravier.* Darker lines of shading (horizontal) added in sky along upper border, and the pyramid newly etched on a larger scale and with inscriptions on its r. side. Its apex is now only 1⅛ inches from upper margin of plate. DAVIES.

III. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M.L. B.M.L., KING'S. TUBBS.

IV. Price erased. Numbers, 26 I lower l., 110 lower r. margin. SOANE. TUBBS. 1st Paris Ed.

V. Number 43 upper r. Intermed. Paris Ed.

VI. Number 795 upper r. Ed. Firmin-Didot, Paris.

Both this and the following are taken from inside the walls.

I have reversed the order of Nos. 35 and 36 as given in my List in the Burlington Magazine, Feb., 1914. Neither the engraved catalogues nor the printed catalogues of 1792 and 1800 give any definite clue, but the order now given corresponds to the numbering on State IV of present plate, and on both the plates in the edition of Firmin-Didot.

36. THE PYRAMID OF CAIUS CESTIUS. 111. F. 745. 1756.

Title (on scroll lower r.): *Piramide di C. Cestio.*

[15¼ × 21.] Signed, lower r.: *Piranesi F.*

I. Address: *Autore.* B.M. B.M.L. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.

II. Number 44 upper r. Intermed. Paris Ed.

III. Number 796 upper r. Ed. Firmin-Didot, Paris.

37. S. COSTANZA (ERRONEOUSLY CALLED TEMPLE OF BACCHUS). 21. F. 811. 1756.

[16¼ × 21½.] Signed, lower r.: *Piranesi Architetto fec.*

I. Title: *Tempio di Bacco.* Before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. TUBBS.

II. Title altered to: *Veduta interna del Sepolcro di S. Costanza, fabbricato da Costantino Magno, ed erroneamente detta il tempio di Bacco, inoggi Chiesa della medesima Santa.* Address: *Bouchard.* Rebiting adding irregular shadow on floor in foreground near margin. DAVIES.
III. Address: *Autore, Strada Felice. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S.
IV. Price erased. Numbers added near centre of lower margin, 3 to l., 21 to r. SOANE. TUBBS. 1st Paris Ed.
V. Additional number 21 upper r. margin. Intermed. Paris Ed.
VI. Number 705 towards lower r. Ed. Firmin-Didot, Paris.

38. THE CAPITOL AND THE STEPS OF S. MARIA IN ARACOELI. 75. F. 807. 1775 (error for 1757?).
Title: *Veduta del Romano Campidoglio con scalinata che va alla Chiesa d' Araceli.*
[15¾ × 21⅜.] Signed, lower r.: *Piranesi del. scol.*

I. Before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. CHATSWORTH. TUBBS.
II. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. Further lines of shading (e.g. making two tones in shadow in immediate foreground l. by the two dogs), and rebiting (e.g. on and around the *scalinata*). B.M.L. B.M.L. KING'S. DAVIES.
III. Price erased. Numbers 15 III lower r. margin. SOANE. TUBBS. 1st Paris Ed.
IV. Number 7 upper r. Intermed. Paris Ed.
V. Number 759 upper r. Ed. Firmin-Didot, Paris.

39. THE CAPITOL, SEEN FROM THE SIDE OF THE CENTRAL STEPS. 77. F. 747. 1775 (error for 1757?).
Title (on scroll towards r.): *Veduta del Campidoglio di Fianco.*
[16 × 26⅞.] Signed, in work towards lower r.: *Piranesi F.*

I. Before address. Corner of building along r. margin of plate reaches within 2½ in. of top of plate; irregular clouds around the trophy in centre. COTSWOLD GALLERY (1922).
II. Address: *Autore.* B.M. B.M.L. DAVIES. TUBBS.
III. The corner of building along r. margin erased, except for 5 in. at the foot; the sky lighter, e.g. the clouds around trophy cleared away. B.M. B.M.L., KING'S. TUBBS.
IV. Heavy lines of shading added in foreground, e.g. heavy series of parallel horizontals on lower part of fragment of stonework just above l. corner of scroll. B.M. B.M.L., KING'S. TUBBS. SOANE. 1st Paris Ed.
V. Number 9 upper r. margin. Intermed. Paris Ed.
VI. Number 761 upper r. margin. Ed. Firmin-Didot, Paris.

An original study for this plate in the same direction is in the British Museum. It is vigorously drawn in red chalk (over light initial sketch in black chalk) with touches of sepia. It shows the corner of building on the right as in State I.

40. THE FORUM ROMANUM, OR CAMPO VACCINO, FROM THE CAPITOL, WITH THE ARCH OF SEPTIMIUS SEVERUS IN THE FOREGROUND L.,

TEMPLE OF VESPASIAN R., AND THE COLOSSEUM IN THE DISTANCE.
78. F. 803. 1775 (error for 1757?).

Title: *Veduta di Campo Vaccino.*

[16 × 21½.] Signed, lower r.: *Piranesi del. scolp.*

I. Before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. CHATSWORTH. TUBBS.
II. Address: *Bouchard e Gravier.* DAVIES.
III. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. TUBBS.
IV. Price erased. Numbers 16 (l.) and 78 (r.) lower margin. SOANE. TUBBS 1st Paris Ed.
V. Number 10 upper r. margin. Intermed. Paris Ed.
VI. Number 762 towards r. Ed. Firmin-Didot, Paris.

41. A CORNER OF THE FORUM ROMANUM, WITH THE TEMPLE OF CASTOR AND POLLUX, AND S. MARIA LIBERATRICE IN FOREGROUND L., S. TEODORO IN MIDDLE DISTANCE, AND MONTE AVENTINO IN THE DISTANCE. 83. F. 801. 1756.

Title: *Veduta del Sito, ov' era l' antico Foro Romano.*

[14⅝ × 23⅛.] Signed, lower r.: *Piranesi Architetto fec.*

I. Before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. TUBBS.
II. Address: *Bouchard e Gravier.* DAVIES.
III. Address and price: *Autore. Paoli* 2½. B.M.L. B.M.L., KING'S. TUBBS.
IV. Rebiting, and added lines, e. g. smaller lines added between the regular vertical shading at top of the pilasters on façade of church, giving small patches of shadow. TUBBS. SOANE.
V. Price erased. 1st Paris Ed.
VI. Number 15 upper r. Intermed. Paris Ed.
VII. Number 767 above towards r. Ed. Firmin-Didot, Paris.

The three columns of the Temple of Castor and Pollux are described by Piranesi as of the Temple of Giove Statore. The church of S. Maria Liberatrice is no longer in existence.

42. THE FORUM OF AUGUSTUS (ERRONEOUSLY CALLED FORUM OF NERVA). 95. F. 749. 1757.

Title: *Veduta degli Avanzi del Foro di Nerva.*

[15¾ × 24⅛.] Signed, lower r.: *Gio. Batt. Piranesi Archit. F.*

I. Address: *Bouchard e Gravier.* DAVIES.
II. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M. TUBBS.
III. Heavy vertical lines of shading added on stonework above and just to r. of the r.-hand post on l. of print, but the general tone of the print as in earlier states. B.M.L.
IV. More heavily bitten throughout: heavy vertical lines of shading added on stonework 1½ in. to r. of arched gateway. B.M. B.M.L., KING'S.
V. Price erased. Numbers 21. I (l.) and 95 (centre) lower margin. SOANE. TUBBS. 1st Paris Ed.
VI. Number XXVII upper r. Intermed. Paris Ed.
VII. Number 779 upper r. Ed. Firmin-Didot, Paris.

The view is taken from without, the Temple of Mars Ultor being seen through the opening.

The interior of the same Forum is represented by Piranesi under the correct title *Foro di Augusto* in the small oblong views of his 'Antichità Romane de' Tempi della Repubblica,' 1748.

43. SUBSTRUCTURE OF THE TEMPLE OF CLAUDIUS AT THE CHURCH OF SS. GIOVANNI E PAOLO (FORMERLY CALLED THE CURIA HOSTILIA). 102. F. 804. 1757.

[15¾ × 23¾.] Signed, lower r.: *Piranesi Architetto fec.*

I. Title in large italics: *Veduta della Curia Ostilia.* Before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. TUBBS.
II. Title in capitals, but smaller than the Italics: *Veduta del piano superiore del Serraglio delle fiere fabbricato da Domiziano a uso dell' Anfiteatro Flavio, e volgarmente detto la Curia Ostilia.* Address: *Bouchard e Gravier.* Further lines of shading and markings of brick work added, e.g. on arch furthest l. DAVIES.
III. Address and price: *Autore, Strada Felice. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. SOANE. TUBBS.
IV. Price erased. TUBBS. 1st Paris Ed.
V. Number 35 upper r. Intermed. Paris Ed.
VI. Number 787 above near centre. Ed. Firmin-Didot, Paris.

44. THE TEMPLE OF VESPASIAN. 79. F. 819. 1756.

Title: *Veduta del Tempio di Giove Tonante.*

[15⅝ × 23½.] Signed, lower r.: *Piranesi Archit. dis. ed inc.*

I. Before address. The wall lower l. has shading only in verticals apart from the foliage. B.M. TUBBS.
II. Address and price: *Autore, Strada Felice. Paoli* 2½. B.M.L. DAVIES.
III. Parallel lines of shading, sloping upwards from l. to r., added on upper l. part of wall on l. B.M.L., KING'S. TUBBS.
IV. Price erased. Heavy parallel and nearly horizontal lines of shading added on same wall, above and behind the seated man's head. B.M. SOANE. TUBBS. 1st Paris Ed.
V. Number 11 upper r., margin. Intermed. Paris Ed.
VI. Number 763 towards upper r. Ed. Firmin-Didot, Paris.

45. THE BASILICA OF CONSTANTINE. 86. F. 813. 1757.

[16⅜ × 21⅝.] Signed, lower r.: *Piranesi Architetto fec.*

I. Title: *Veduta degli Avanzi del Tempio della Pace.* Before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. TUBBS.
II. Address: *Bouchard e Gravier.*
III. Title: *Veduta degli Avanzi del Tablino della Casa Aurea di Nerone detti volgarmente il Tempio della Pace.* Address and price: *Autore, Strada Felice. Paoli* 2½. Further lines of shading added, darkening the wall on which man is seated in the foreground. B.M.L. B.M.L., KING'S. DAVIES. TUBBS.

IV. Price erased. Very strong darkening of shadows in foreground, a series of parallel lines being added in the centre of lower margin immediately above the word AUREA in inscription. SOANE. TUBBS. 1st Paris Ed.
V. Number 18 upper r. Intermed. Paris Ed.
VI. Number 770 upper r. Ed.Firmin-Didot, Paris.

I have not seen impressions of II, but infer its existence from half-erased address still visible on later state. I cannot say whether the title was changed before III.

Piranesi's titles are erroneous. The building is now sometimes called the Basilica of Maxentius, who was responsible for most of the building, afterwards slightly altered by Constantine.

46. THE SO-CALLED TEMPLE OF FORTUNA VIRILIS (NOW CHURCH OF S. MARIA EGIZIACA). 59. F. 817. 1758.

Title: *Veduta del tempio della Fortuna Virile.*

[14¾ × 23.] Signed, lower r.: *Piranesi Architetto fec.*

I. Before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. TUBBS.
II. Address: *Bouchard e Gravier.* Further lines of shading, and stronger biting on the principal building (e.g. on middle of broken pilaster at corner). DAVIES.
III. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M.L. B.M.L., KING'S. TUBBS.
IV. Further darkening of shadow (by rebiting, or the graver) on ground r. B.M.
V. Price erased. SOANE. TUBBS. 1st Paris Ed.
VI. Number 59 lower r. margin. Intermed. Paris Ed.
VII. Number 743 upper r. Ed. Firmin-Didot, Paris.

It is uncertain whether this building was a temple of Fortune, or of the Mater Matuta, both of which were near this site.

47. THE TEMPLE OF PORTUNUS (?) (THE ROUND TEMPLE NEAR S. MARIA IN COSMEDIN). 58. F. 820. 1758.

Title: *Veduta del Tempio di Cibele a Piazza della Bocca della Verità.*

[15⅝ × 23⅜.] Signed, lower r.: *Piranesi Archit. dis. ed incise.*

I. Before address. B.M. TUBBS.
II. Address and price: *Autore, Strada Felice. Paoli* 2½. Horizontal lines of dark shading added in sky near centre upper margin. B.M. B.M.L. B.M.L., KING'S. SOANE. DAVIES. TUBBS.
III. Price erased. TUBBS. 1st Paris Ed.
IV. Number 58 lower r. margin. Intermed. Paris Ed.
V. Number 742 upper r. Ed. Firmin-Didot, Paris.

The old titles, Temple of Cybele or Temple of Vesta, are certainly incorrect. Has been used for the church of S. Maria del Sole.

48. THE SO-CALLED TEMPLE OF BACCHUS, NOW THE CHURCH OF S. URBAN. 60. F. 753. 1758.

Title: *Veduta del tempio di Bacco, or di S. Urbano.*

[15⅞ × 24½.] Signed, lower r.: *Gio. Batt. Piranesi Arch. F.*

I. Address: *Bouchard e Gravier.* DAVIES.

II. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. TUBBS.
III. Price erased. B.M.
IV. Number 60 lower r. margin, 11 I lower l. SOANE. TUBBS. 1st Paris Ed.
V. Additional number 744 towards upper r. Intermed. Paris Ed. Ed. Firmin-Didot, Paris.

Possibly the temple-tomb of Aurica Regilla, wife of Herodes Atticus.

49. THE TEMPLE OF ANTONINUS AND FAUSTINA. 85. F. 802. 1758.

Title: *Veduta del Tempio d' Antonino e Faustina in Campo Vaccino.*

[15¾ × 21¼.] Signed, lower r.: *Piranesi Architetto fec.*

I. Before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. TUBBS.
II. Address: *Bouchard e Gravier.* Lines added (indicating beams?) beneath eaves of roof of house on r. DAVIES.
III. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. SOANE. TUBBS.
IV. Price erased. Number 19 lower r. margin. TUBBS. 1st Paris Ed.
V. Number 17 upper r. Intermed. Paris Ed.
VI. Number 769 towards upper r. Ed. Firmin-Didot, Paris.

50. THE TEMPLE OF VENUS AND ROMA (ERRONEOUSLY CALLED TEMPLE OF SOL AND LUNA). 88. F. 812. 1759.

[16⅛ × 21⅝.]

I. Title in centre below: *Tempj del Sole e della Luna, o come altri, d'Iside e Serapi in Campo Vaccino negli Orti di S. Francesca Romana.* Signed, lower l.: *Piranesi del e scol.* Before numbers and references. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. TUBBS.
II. Very considerably rebitten and darkened in shadows and foreground r., and some additional lines (e. g. on fallen column in foreground r.). TUBBS.
III. Title altered to: *Veduta degli Avanzi di due Triclinj che appartenevano alla Casa aurea di Nerone, presi erroneamente per i Templi del Sole, e della Luna, o d'Iside e Serapide.* Signature now in lower r.: *G. B. Piranesi Archit. incise.* Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. DAVIES. SOANE. TUBBS.
IV. Price erased. Number 19 lower r. margin. TUBBS. 1st Paris Ed.
V. Number 20 upper r. Intermed. Paris Ed.
VI. Number 772 towards upper r. Ed. Firmin-Didot, Paris.

51. TRAJAN'S COLUMN. UPRIGHT. 31. F. 798. 1758.

Title: *Colonna Trajana.*

[21½ × 16.] Signed, lower r.: *Piranesi fecit.*

I. Before address. The end of fluted column on ground fairly light, irregular dots showing between the lines. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. TUBBS.
II. Address: *Bouchard e Gravier.* DAVIES.
III. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M.L.
IV. The shading at end of column heavily rebitten, nearly hiding the irregular dots and flecks seen in earlier state. B.M.L., KING'S. TUBBS.
V. Price erased. B.M. SOANE. TUBBS. 1st Paris Ed.
VI. Number 31 upper r. Intermed. Paris Ed.
VII. Number 715 upper r. Ed. Firmin-Didot, Paris.

52. THE COLUMN OF MARCUS AURELIUS. UPRIGHT. 32. F. 799. 1758.

Title: *Colonna Antonina.*

[21⅜ × 15⅞.] Signed, lower r.: *Piranesi fecit.*

I. Before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. TUBBS.
II. Address: *Bouchard.* DAVIES.
III. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M.L.
IV. More heavily bitten, e.g. added irregularities of dark shading in shadow by two groups of figures in foreground r. (by lower margin). B.M. B.M.L., KING'S. TUBBS.
V. Price erased. Numbers in margin, 4 lower l., 32 lower r. SOANE. TUBBS. 1st Paris Ed.
VI. Additional number 32 upper r. Intermed. Paris Ed.
VII. Number 716 upper r. Ed. Firmin-Didot, Paris.

53. THE EGYPTIAN OBELISK IN THE PIAZZA DI S. GIOVANNI LATERANO. UPRIGHT. 12. F. 800. 1759.

Title: *Obelisco Egizio.*

[21⅜ × 15⅞.] Signed, lower r.: *Piranesi Architetto fec.*

I. Before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. TUBBS.
II. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M.L. B.M.L., KING'S. DAVIES. TUBBS.
III. Price erased. B.M. SOANE. TUBBS. 1st Paris Ed.
IV. Number 12 lower r. margin. Intermed. Paris Ed.
V. Number 696 near centre, above. Ed. Firmin-Didot, Paris.

54. THE ARCH OF SEPTIMIUS SEVERUS, WITH THE CHURCH OF S. MARTINA ON THE R. 84. F. 809. 1759

Title: *Arco di Settimio Severo.*

[14¾ × 23.] Signed, lower r.: *Piranesi Architetto fec.*

I. Before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. TUBBS.
II. Address: *Bouchard e Gravier.* Building on r. considerably darkened (rebiting or graver work, e.g. various short horizontal lines on lower part where shading in early state was only in open verticals). DAVIES.
III. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M.L. B.M.L., KING'S. TUBBS.
IV. Price erased. SOANE. TUBBS. 1st Paris Ed.
V. Number 16 upper r. Intermed. Paris Ed.
VI. Number 768 towards upper r. Ed. Firmin-Didot, Paris.

55. THE ARCH OF TITUS. 90. 756. 1760.

Title: *Veduta dell' Arco di Tito.*

[15¾ × 24¼.] Signed, lower r.: *Gio. Batta Piranesi diseg. e incise.*

I. Address and price: *Autore, Strada Felice. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. DAVIES. TUBBS.
II. Heavy rebiting: the arch is now in much darker shadow. TUBBS.
III. Price erased. B.M. SOANE. 1st Paris Ed.
IV. Number 22 upper r. Intermed. Paris Ed.
V. Number 774 upper r. Ed. Firmin-Didot, Paris.

56. THE ARCH OF CONSTANTINE AND THE COLOSSEUM. 100. F. 805. 1760.

Title: *Veduta dell' Arco di Costantino, e dell' Anfiteatro Flavio detto il Colosseo.*

[16 × 21⅜.] Signed, lower r.: *Piranesi del. scolp.*

I. Before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. CHATSWORTH. TUBBS.
II. Address: *Bouchard e Gravier.* COTSWOLD GALLERY (1921).
III. Address and price: *Autore, Strada Felice. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. DAVIES. TUBBS.
IV. Price erased. Numbers 22 IIII lower r. margin. SOANE. TUBBS. 1st Paris Ed.
V. Number 32 upper r. Intermed. Paris Ed.
VI. Number 784 upper r. Ed. Firmin-Didot, Paris.

A drawing of the same size and apparently the same subject, attributed to Piranesi, was in the R. W. P. de Vries sale, Amsterdam, 25 Jan. 1921 (No. 94): perhaps the original design for this subject.

57. THE COLOSSEUM. 97. F. 758. 1757.

Title: *Veduta dell' Anfiteatro Flavio, detto il Colosseo.*

[17¼ × 27⅜.] Signed, lower r.: *Piranesi F.*

I. Address and price: *Autore, Strada Felice. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. DAVIES. TUBBS.
II. Price erased. B.M. SOANE. TUBBS. 1st Paris Ed.
III. Number 29 upper r. Intermed. Paris Ed.
IV. Number 781. Ed. Firmin-Didot, Paris.

58. THE PORTICO OF OCTAVIA: THE ENTRANCE PORCH. EXTERIOR. 67. F. 815. 1760.

[15⅝ × 23⅜.] Signed, lower r.: *Piranesi Architetto fec.*

I. Title: *Veduta del Tempio di Bellona.* BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M.
II. Title altered to: *Veduta dell' Atrio del Portico di Ottavia.* SOANE (*Magnificenze*). B.M. TUBBS.
III. Address: *Bouchard e Gravier.* Deeper biting, and some added lines, e.g. horizontal shading on shadowed side of pilaster in centre. DAVIES.
IV. Address and price: *Autore, Strada Felice. Paoli* 2½. B.M.L. B.M.L., KING'S. SOANE. (12 I written in margin). TUBBS.
V. Price erased. TUBBS. 1st Paris ed.
VI. Number 67 lower r. margin. Intermed. Paris Ed.
VII. Number 751 towards upper r. Ed. Firmin-Didot, Paris.

59. THE PORTICO OF OCTAVIA: THE ENTRANCE PORCH. INTERIOR. 68. F. 816. 1760.

Title: *Veduta interna dell' Atrio del Portico di Ottavia.*

[16⅛ × 21⅝.] Signed, lower r.: *Piranesi Architetto fec.*

I. Before address. SOANE, BLOMFIELD, CHARRINGTON (*Magnificenze*). B.M. TUBBS.
II. Address: *Bouchard e Gravier* (or *Bouchard?*).

III. Address and price: *Autore, Strada Felice. Paoli* 2½. Deeper biting and added shading (e.g. irregularities of shadow on wall in foreground l. are emphasized) and outline of clouds upper l. more distinct. B.M. B.M.L. B.M.L., KING'S. SOANE. TUBBS.
IV. Price erased. 1st Paris Ed.
V. Number 68 lower r. margin. Intermed. Paris Ed.
VI. Number 751 (error for 752) upper r. Ed. Firmin-Didot, Paris.

I do not know impressions of II, but infer its existence from the imperfectly erased address still visible on some impressions of III (e. g. B.M.L., King's). It is not clear whether it is *Bouchard* or *Bouchard e Gravier*. Nor can I say whether the additional shading was added in II or III.

60. THE PANTHEON EXTERIOR. 70. F. 761. 1761.
Title on long scroll at foot: *Veduta del Pantheon d' Agrippa oggi Chiesa di S. Maria ad Martyres.*
[18½ × 27⅛.] Signed, on scroll towards l.: *Piranesi F.*

I. Price and address: *Paoli* 3. *Autore, Palazzo Tomati.* B.M. B.M.L. B.M.L., KING'S. DAVIES. TUBBS.
II. Price erased. B.M.
III. Numbers, 14 I (r. of cartouche). SOANE. TUBBS. 1st Paris Ed.
IV. Number 2 upper r. Intermed. Paris Ed.
V, Numbers 256, 754 upper r. Ed. Firmin-Didot, Paris.

61. THE TEMPLE OF THE SIBYL, TIVOLI WITH ANOTHER TEMPLE R., ONCE USED AS CHURCH OF S. GIORGIO. 122. F. 764. 1761.
Title: *Veduta del tempio della Sibilla in Tivoli.*
[16½ × 25.] Signed, lower r.: *Piranesi Fec.*

I. Address and price: *Autore, Palazzo Tomati. Paoli* 2½. B.M. B.M.L. B.M.L., KING'S. TUBBS.
II. Price erased. Very strong horizontal lines of shading added on trunk of tree in r. foreground. B.M.
III. Numbers, 30 I lower r. SOANE. TUBBS. 1st Paris Ed.
IV. Number 55 upper r. Intermed. Paris Ed.
V. Number 807 upper r. Ed. Firmin-Didot, Paris.

62. THE TEMPLE OF THE SIBYL, TIVOLI: THE BROKEN SIDE OF THE COLONNADE. 123. F. 765. 1761.
Title in scroll r.: *Altra Veduta del Tempio della Sibilla in Tivoli.*
[17½ × 26.] Signed, in work toward l.: *Piranesi F.*

I. No address. B.M. B.M.L. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 56 upper r. Intermed. Paris Ed.
III. Number 808 upper r. Ed. Firmin-Didot, Paris.

63. THE TEMPLE OF THE SIBYL, TIVOLI. UPRIGHT PLATE. 124. F. 766. 1761.

Title on scroll l.: *Altra Veduta del tempio della Sibilla in Tivoli.*

[24¼ × 17⅛.] Signed, lower centre of scroll: *Piranesi F.*

I. B.M. B.M.L. B.M.L., KING'S. TUBBS.
II. Added shading, darkening the shadows beneath the upper row of round arches (e. g. perpendicular parallels in l. arch). B.M. SOANE. TUBBS. 1st Paris Ed.
III. Number 57 upper r. Intermed. Paris Ed.
IV. Number 809 upper r. Ed. Firmin-Didot, Paris.

64. THE PONTE MOLLE. 54. F. 767. 1762.

Title, on scroll lower r.: *Veduta del Ponte Molle sul Tevere due miglia lontan da Roma.*

[17⅛ × 26⅜.] Signed, lower r. of scroll: *Piranesi F.*

I. Price and address: *Paoli* 2½. *Autore, Palazzo Tomati.* B.M. B.M.L., KING'S. TUBBS.
II. Price erased. SOANE. 1st Paris Ed.
III. Number 54 upper r. Intermed. Paris Ed.
IV. Number 738 upper r. Ed. Firmin-Didot, Paris.

65. THE SO-CALLED VILLA OF MAECENAS, TIVOLI. 119. F. 768. 1763.

Title, on scroll lower l.: *Avanzi della Villa di Mecenate a Tivoli, costruita di travertini a opera incerta.*

[17⅞ × 26⅜.] Signed, lower r. of scroll: *Piranesi sc.*

I. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 52 upper r. Intermed. Paris Ed.
III. Number 804 upper r. Ed. Firmin-Didot, Paris.

Now generally recognized as the Portico of the Augustales, connected with the Temple of Hercules.

66. TWO CHURCHES NEAR TRAJAN'S COLUMN, S. MARIA DI LORETO AND SANTISSIMO NOME DI MARIA. 30. F. 849. 1762.

Title, on scroll in centre below: *Veduta delle due Chiese, l'una detta della Madonna di Loreto l'altra del Nome di Maria presso la Colonna Trajana.*

[16¾ × 27.] Signed, lower l. of scroll: *Piranesi F.*

I. Address and price: *Autore. Paoli* 2½. B.M. B.M.L., KING'S. TUBBS.
II. Price erased. SOANE. TUBBS. 1st Paris Ed.
III. Number 30 upper r. Intermed. Paris Ed.
IV. Number 714 upper r. Ed. Firmin-Didot, Paris.

67. THE TOMB OF CAECILIA METELLA. 112. F 772. 1762

Title on face of masonry towards lower l.: *Sepolcro di Cecilia Metella.*

[17⅞ × 24⅞.] Signed, in work lower r.: *Piranesi F.*

I. Before added lines. B.M. B.M.L., KING'S. TUBBS.
II. Lines of shading added, e. g. verticals on the light corner of building to r., 3 inches from r. margin of print, and 4 inches from the lower margin. B.M.

III. Numbers, 112 XXVI lower r. SOANE. TUBBS. 1st Paris Ed.
IV. Number 45 upper r. margin. Intermed. Paris Ed.
V. Number 797 above towards r. Ed. Firmin-Didot, Paris.

68. THE PONTE LUCANO, WITH THE TOMB OF THE PLAUTII. 115. F. 773. 1763.

Title on stone, lower r.: *Veduta del Ponte Lugano su l' Anione nella via Tiburtina risarcito ne' tempi bassi.*

[17¾ × 25⅞.] Signed, lower r. margin: *Piranesi F.*

I. Address and price: *Autore. Paoli* 2½. B.M. TUBBS.
II. Price erased. SOANE. 1st Paris Ed.
III. Number 48 upper r. margin. Intermed. Paris Ed.
IV. Number 800 upper r. Ed. Firmin-Didot, Paris.

69. THE SO-CALLED TEMPIO DELLA TOSSE, NEAR TIVOLI. 117. F. 774. 1763.

Title in space towards lower r.: *Veduta del Tempio detto della Tosse su la via Tiburtina, un miglio vicino a Tivoli.*

[17⅜ × 22⅝.] Signed, in work lower l.: *Piranesi F.*

I. Address and price: *Autore. Paoli* 2½. B.M. B.M.L., KING'S. TUBBS.
II. Price erased. B.M. SOANE. TUBBS. 1st Paris Ed.
III. Number 50 upper r. Intermed. Paris Ed.
IV. Number 802 above towards r. Ed. Firmin-Didot, Paris.

The so-called 'Temple of the Cough' is probably a tomb, sometimes conjectured to be that of the Turcia or Tossia family.

70. THE SO-CALLED TEMPIO DELLA TOSSE, NEAR TIVOLI. INTERIOR. UPRIGHT. 118. F. 775. 1764.

Title on space in centre below: *Veduta interna del Tempio della Tosse.*

[24½ × 18⅛.] Signed, lower r. margin; *Piranesi F.*

I. Address and price: *Autore. Paoli* 2½. B.M. B.M.L., KING'S. TUBBS.
II. Rebitten and darkened throughout, e.g. heavy lines (converging to vertical in centre) added on dark work on arch, above. B.M. SOANE. TUBBS.
III. Price erased. 1st Paris Ed.
IV. Number 51 upper r. Intermed. Paris Ed.
V. Number 803 in sky-light. Ed. Firmin-Didot, Paris.

71. THE SO-CALLED TEMPLE OF SALUS, ON THE ROAD TO ALBANO. 65. F. 776. 1763.

Title on stonework towards lower r.: *Tempio antico volgarmente detto della Salute su la via d' Albano, cinque miglia lontan da Roma . . . .*

[16⅛ × 21⅞.] Signed, lower l. margin: *Piranesi F.*

I. B.M. B.M.L., KING'S. TUBBS.
II. Further biting, e.g. darkening lines of brick work at r. corner of temple. B.M. SOANE. TUBBS. 1st Paris Ed.

III. Number 65 upper r. margin. Intermed. Paris Ed.
IV. Number 749 towards upper r. Ed. Firmin-Didot, Paris.

Actually merely a tomb, of which nothing certain is known.

72. THE TOMBS ATTRIBUTED TO PISO LICINIANUS AND THE CORNELII ON THE APPIAN WAY. 113. F. 777. 1764.

Title on cartouche in centre below: *Veduta del Sepolcro di Pisone Liciniano su l'antica via Appia . . . B. Sepolcro della famiglia Cornelia . . . .*
[16⅛ × 24.] Signed, lower l. margin: *Piranesi F.*

I. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 46 upper r. Intermed. Paris Ed.
III. Number 798 upper r. Ed. Firmin-Didot, Paris.

The attributions of these tombs are almost certainly erroneous.

73. THE SO-CALLED VILLA OF MAECENAS AT TIVOLI. INTERIOR. WITH TWO FIGURES IN THE OPENING OF AN ARCH ABOVE. 120. F. 769. 1764.

Title on tablet in centre below: *Veduta interna della villa di Mecenate.*
[18⅝ × 24½.] Signed, lower l. margin: *Piranesi F.*

I. Before added work. B.M. B.M.L., KING'S. TUBBS.
II. Added lines of shading (e. g. vertical lines towards l. of the large upper arch 2⅛ inches from l. of print], and rebiting. B.M. SOANE. TUBBS. 1st Paris Ed.
III. Number 53 upper r. margin. Intermed. Paris Ed.
IV. Number 805 in the light of the first arch r. Ed. Firmin-Didot, Paris.

See No. 65.

74. THE SO-CALLED TEMPLE OF MINERVA MEDICA. 74. F. 778. 1764.

Title, on cartouche towards lower l.: *Veduta del Tempio ottangolare di Minerva Medica.*
[18¼ × 27½.] Signed, lower l. margin: *Piranesi F.*

I. Before added work. B.M. B.M.L., KING'S. TUBBS.
II. Added lines of work, e. g. heavy parallel lines deepening shadow in vault of dome. B.M. SOANE. TUBBS. 1st Paris Ed.
III. Number 6 upper r. Intermed. Paris Ed.
IV. Number 758 upper r. Ed. Firmin-Didot, Paris.

Generally accepted as a Nymphaeum of the Horti Liciniani. The centre of the dome collapsed in 1828.

75. THE WATERFALL AT TIVOLI. 125. F. 779. 1765 (1766 engraved on the plate).

Title, on masonry lower r.: *Veduta della Cascata di Tivoli.*
[18⅝ × 27⅝.] Signed, below title: *Eques Piranesius del sculp 1766.*

I. Before added work. B.M. B.M.L., KING'S. TUBBS.
II. Added lines of shading, e. g. verticals on l. side of masonry which bears the title. B.M.
III. Numbers, 125 XXX lower r. SOANE. TUBBS. 1st Paris Ed.

IV. Number 58 upper r. Intermed. Paris Ed.
V. Number 810 upper r. Ed. Firmin-Didot, Paris.

The tunnels made in 1829 almost entirely diverted this waterfall.

76. THE BATHS OF CARACALLA. BIRD'S-EYE VIEW. 103. F. 852. 1765.
Title: *Rovine delle Terme Antoniniane.*
[17¼ × 27⅝.] Signed, lower l. margin: *Cavalier Piranesi F.*
I. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 36 upper r. Intermed. Paris Ed.
III. Number 788 upper r. Ed. Firmin-Didot, Paris.

77. THE BATHS OF CARACALLA: INTERIOR OF THE CENTRAL HALL. 104. F. 851. 1765.
Title, in cartouche towards lower r.: *Rovine del Sisto o sia della gran sala delle Terme Antoniniane.*
[16⅞ × 26¾.] Signed, to l. of cartouche: *Cavalier Piranesi F.*
I. Before added work. B.M. B.M.L., KING'S. TUBBS.
II. Added lines of shading, e.g. horizontals on l. front of principal arch. B.M. SOANE. TUBBS. 1st Paris Ed.
III. Number 37 upper r. Intermed. Paris Ed.
IV. Number 789 towards upper r. Ed. Firmin-Didot, Paris.

78. THE COLOSSEUM: INTERIOR. 99. F. 760. 1766.
[18 × 27¼.]
I. Before title and signature. B.M. (with title in pen and ink: and signed in MS. possibly by Piranesi himself).
II. Title on stonework lower l.: *Veduta dell' interno dell' Anfiteatro Flavio detto il Colosseo.* Signed, lower r. margin: *Cav^r. Piranesi fece.* TUBBS.
III. A crack shows across lower l. corner of the plate. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
IV. Lower l. corner of plate broken off where the crack appeared in III: Number 31 upper r. Intermed. Paris Ed.
V. Number 783 upper r. Ed. Firmin-Didot, Paris.

79. ENTRANCE DOOR TO PART OF THE VILLA CALLED THE 'SETTE BASSI' ON THE ROAD TO FRASCATI. 66. F. 781. 1766.
Title on stone towards l. below: *Avanzi d'un portico coperto, o criptoportico in una Villa di Domiziano cinque miglia lontan da Roma su la via di Frascati.*
[16½ × 23⅝.] Signed, lower l. margin: *Cavalier Piranesi F.*
I. Before added lines and rebiting. B.M. B.M.L., KING'S. TUBBS.
II. Rebiting and added lines (e.g. added projections of dark shadow to l. of cornice of pediment and brick work also strongly emphasized). B.M. SOANE. TUBBS. 1st Paris Ed.
III. Number 66 upper r. Intermed. Paris Ed.
IV. Number 750 upper r. Ed. Firmin-Didot, Paris.

The ornamental doorway shown in the print no longer exists. See Dr. Thomas Ashby, *Papers of the British School of Rome*, IV. p. 106 (pl. VII. 13), and pp. 91 and 111.

80. THE SO-CALLED GROTTO OF EGERIA. 63. F. 782. 1766.
Title on scroll, lower r.: *Veduta della fonte e delle Spelonche d' Egeria fuor della porta Capena or di S. Seb^no.*
[15⅞ × 26⅞.] Signed, lower l. margin: *Cavalier Piranesi F.*

I. Before added work. B.M. B.M.L., KING'S. TUBBS.
II. Added lines of foliage on top of building above the Fountain; added shading in various places, e.g. under arch l. B.M.
III. Number 11 on cartouche r. SOANE. TUBBS. 1st Paris Ed.
IV. Number 63 upper r. Intermed. Paris Ed.
V. Number 747 upper r. Ed. Firmin-Didot, Paris.

With S. Urbano on the hill behind (cf. Nos. 48 and 81).

81. THE SO-CALLED TEMPLE OF BACCHUS, NOW THE CHURCH OF S. URBAN. INTERIOR. 61. F. 752. 1767.
Title: *Veduta interna dell' antico Tempio di Bacco in oggi Chiesa di S. Urbano due miglia distante da Roma fuori di porta S. Sebastiano.*
[16½ × 23⅝.] Signed, lower r. margin: *Cavalier Piranesi disg. ed incise.*

I. Before added shading. B.M. B.M.L., KING'S.
II. Heavy shading added, e.g. on wall behind priest on l. which is now a much more uniform black. B.M. SOANE (with 11 II in MS. lower r. margin). TUBBS. 1st Paris Ed.
III. Number 61 lower r. margin. Intermed. Paris Ed.
IV. Number 745 towards upper r. Ed. Firmin-Didot, Paris.

The wall decoration consists of eleventh-century paintings, comparable to those in the lower Church of S. Clemente, Rome.

82. THE PANTHEON. INTERIOR OF THE PORTICO. 71. F. 762. 1769.
Title: *Veduta interna del Pronao del Panteon.*
[15¼ × 21.] Signed, lower r. margin: *Cavalier Piranesi F.*

I. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 3 upper r. margin. Intermed. Paris Ed.
III. Number 755 near r. margin in sky. Ed. Firmin-Didot, Paris.

83. THE TOMB OF THE PLAUTII, NEAR THE PONTE LUCANO. 116. F. 783. 1761 (probably between 1765 and 1769).
Title on shaded masonry in centre below: *Veduta degl' avanzi del sepolcro della famiglia Plautia sulla via Tiburtina vicino al ponte Lugano due miglia lontano da Tivoli.*
[18⅛ × 24½.] Signed, towards lower l. margin: *Cavalier Piranesi F.*

I. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 49 upper r. Intermed. Paris Ed.
III. Number 801 upper r. Ed. Firmin-Didot, Paris.

84. THE SO-CALLED VILLA OF MAECENAS AT TIVOLI. INTERIOR. 121. F. 770. 1767.

Title, on scroll lower r.: *Altra veduta interna della Villa di Mecenate in Tivoli.*
[16⅞ × 23¾.] Signed, lower l. of scroll: *Cavalier Piranesi inc.*

I. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 54 upper r. Intermed. Paris Ed.
III. Number 806 near centre. Ed. Firmin-Didot, Paris.

Built over the High Road from Rome to Tivoli. See No. 65.

85. HADRIAN'S VILLA. REMAINS OF THE SMALLER PALACE (FORMERLY CALLED THE TEMPLE OF APOLLO). 136. F. 771. 1768.

Title, on stone work towards lower r.: *Avanzi del Tempio detto di Apollo nella Villa Adriana vicino a Tivoli.*
[18½ × 24⅜.] Signed, in work towards l.: *Cavalier Piranesi inc.*

I. Before added lines, the signature having a clear white space above it. B.M.
II. Lines of shading added on ground, coming close down above signature. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
III. Number 69 upper r. margin. Intermed. Paris Ed.
IV. Number 821 upper r. Ed. Firmin-Didot, Paris.

Now generally called the Accademia, but most probably a smaller Palace. The titles I have given for the different parts of Hadrian's Villa in this and Nos. 90, 93, 94, 112, 113, 131, 132, 133, and 134, correspond to those given in (1) Hermann Winnefeld, *Die Villa des Hadrian bei Tivoli*, Jahrbuch des Deutsch. Archaeologisch. Instituts 1895 (Ergänzungsheft III), and (2) Rodolfo Lanciani, *La Villa Adriana, Guida e Descrizione*, Rome, 1906.

86. THE PANTHEON. INTERIOR. 72. F. 763. 1768.

Title: *Veduta interna del Panteon.*
[18⅝ × 22.] Signed, lower r. margin: *Caval. Piranesi F.*

I. Before added lines of shading. B.M.
II. Vertical lines of shading added on extreme l., the ends of these lines just invading the margin of the print; shadows added in various other places, e.g. along rafters above, and to r. and l. between the capitals. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
III. Number 5 upper r. margin. Intermed. Paris Ed.
IV. Number 757 in sky light. Ed. Firmin-Didot, Paris.

In the later Paris editions this plate comes after my No. 136 (the other view of the Interior of the Pantheon, by Francesco Piranesi). The Catalogue of 1792 does not distinguish the titles, but in the old bound copies in the Soane and Lansdowne collections the present plate came as No. 72, that of Francesco as No. 73.

87. S. MARIA MAGGIORE. INTERIOR. 16. F. 728. 1768.

Title, on scroll towards l. below: *Veduta interna della Basilica di S. Maria Maggiore.*
[16⅞ × 26⅝.] Signed, lower r. of scroll: *Caval. Piranesi inc.*

I. Before rework. B.M. COTSWOLD GALLERY (1922).

II. Heavier biting, and perhaps graver work to darken shadows (e. g. along the cornice beneath reliefs l. above columns, on columns, and around the statue of pope l.). B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
III. Number 16 towards r. below. Intermed. Paris Ed.
IV. Number 700 towards r. below. Ed. Firmin-Didot, Paris.

88. S. GIOVANNI IN LATERANO. INTERIOR. 13, F. 726. 1768.
Title, on scroll towards l. below: *Veduta interna della Basilica di S. Giovanni Laterano.*
[17 × 26¼.] Signed, lower r. margin: *Cavaliere Piranesi inc.*

I. Before added work. B.M.
II. Horizontal line of shading added on panel of leaf-ornament on pier in foreground r. B.M. B.M.L., KING'S. TUBBS.
III. Numbers 2 IV added on scroll. SOANE. TUBBS. 1st Paris Ed.
IV. Number 13 lower r. margin. Intermed. Paris Ed.
V. Number 697 above towards r. Ed. Firmin-Didot, Paris.

89. THE VILLA ALBANI. 44. F. 853. 1769.
Title, on wall, l. below: *Veduta della Villa dell' Emo Sigr Card. Alessandro Albani fuori di Porta Salaria.*
[17⅜ × 27¼.] Signed, lower l. margin: *Cavalier Piranesi inc.*

I. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 44 lower r. margin. Intermed. Paris Ed.
III. Number 728 upper r. Ed. Firmin-Didot, Paris.

90. HADRIAN'S VILLA: THE CANOPUS. 133. F. 844. 1768.
Title, in compartment in centre below: *Avanzi Del Tempio del Dio Canopo nella Villa Adriana in Tivoli.*
[17¾ × 23.] Signed, lower l. margin: *Cavaliere Piranesi delin. e inc.*

I. Before added work. B.M.
II. Rebiting, and further work with graver (e. g. in vault of temple, and on masonry in foreground). B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
III. Number 66 upper r. margin. Intermed. Paris Ed.
IV. Number 818 upper r. Ed. Firmin-Didot, Paris.

91. THE SO-CALLED TEMPLE OF HERCULES, AT CORI. 64. F. 784. 1769.
Title, on stone towards l. below: *Veduta del Tempio di Ercole nella Città di Cora, dieci miglia lontano da Velletri.*
[15⅛ × 20⅞.] Signed, lower r. margin: *Cavalier Piranesi delin. e inc.*

I. Before added work in sky, &c. B.M.
II. Dark work added in sky near centre above: further heavy shading (crossed lines) on masonry near r. margin. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
III. Number 64 upper r. margin. Intermed. Paris Ed.
IV. Number 748 towards upper r. Ed. Firmin-Didot, Paris.

92. THE SMALL WATERFALL AND RAPIDS AT TIVOLI. 126. F. 780. 1769.
Title on stone lower r.: *Veduta delle Cascatelle a Tivoli.*
[18⅝ × 27¾.] Signed, lower l. margin: *Cavalier Piranesi del e inc.*

I. Before numbers. B.M. SOANE.
II. Numbers on cartouche, 30 l., 126 r. TUBBS. 1st Paris Ed.
III. Number 59 upper r. Intermed. Paris Ed.
IV. Number 811 upper r. Ed. Firmin-Didot, Paris.

93. HADRIAN'S VILLA: THE CENTRAL ROOM OF THE LARGER THERMAE. 135. F. 785. 1770.
Title on cartouche below towards r.: *Rovine d'una Galleria di Statue nella Villa Adriana a Tivoli.*
[17¾ × 23.] Signed, lower l. margin: *Cavalier Piranesi del e inc.*

I. Before numbers. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 68 upper r. above. Intermed. Paris Ed.
III. Number 820 beneath arch in light towards r. above. Ed. Firmin-Didot, Paris.

There is a large red-chalk drawing of this subject taken from a slightly different point of view in the collection of Mr. Percy B. Tubbs, probably an original study discarded in favour of the treatment as in the present etching. Mr. Tubbs also possesses four other drawings of the same style representing Hadrian's villa, one only being carried out in etching, i. e. No. 94 (see Grahame B. Tubbs, *Architectural Review*, May 1922, and correspondence, June and July).

94. HADRIAN'S VILLA: THE SO-CALLED POECILE. 127. F. 824. 1770.
Title towards r. below: *Veduta degli Avanzi del castro Pretorio nella Villa Adriana a Tivoli.*
[14⅝ × 25⅝.] Signed, lower l. margin: *Cavalier Piranesi delin. ed inc.*

I. Before numbers. B.M. B.M.L., KING'S.
II. Numbers, 30 lower l., 127 near centre, below. SOANE. TUBBS. 1st Paris Ed.
III. Number 60 upper r. margin. Intermed. Paris Ed.
IV. Number 812 towards upper r. Ed. Firmin-Didot, Paris.

There is a large red chalk drawing, possibly an original study for this subject, in the collection of Mr. Percy B. Tubbs (see note to No. 93).

95. THE FORUM OF NERVA; WITH THE TWO HALF-BURIED CORINTHIAN COLUMNS. 96. F. 750. 1770.
Title on stone lower l.: *Veduta degli Avanzi del Foro di Nerva.*
[18⅝ × 27¾.] Signed, lower r.: *C. Piranesi f.*

I. Before numbers. B.M. B.M.L., KING'S.
II. Numbers 21 II in cartouche. SOANE. TUBBS. 1st Paris Ed.
III. Number 28 upper r. Intermed. Paris Ed.
IV. Number 780 towards upper r. Ed. Firmin-Didot, Paris.

96. THE ARCH OF JANUS (JANUS QUADRIFRONS) WITH THE ARCH OF THE MONEYCHANGERS. 92. F. 825. 1771.

Title on stone towards r. of centre below: *Tempio detto volgarm^te di Giano.*

[18½ × 27⅞.] Signed, just to right of centre below: *Cavalier Piranesi del. e inc.*

I. Before numbers. B.M.L., KING'S. TUBBS.
II. Numbers XX. 92 in cartouche. SOANE. TUBBS. 1st Paris Ed.
III. Number 24 upper r. Intermed. Paris Ed.
IV. Number 776 upper r. Ed. Firmin-Didot, Paris.

97. THE ARCH OF CONSTANTINE. 93. F. 757. 1771.

Title on stone lower r.: *Veduta dell' Arco di Costantino.*

[18⅝ × 27⅞.] Signed, lower l. margin: *Cavaliere Piranesi del. ed inc.*

I. Before numbers. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 25 upper r. Intermed. Paris Ed.
III. Number 777 upper r. Ed. Firmin-Didot, Paris.

98. THE ARCH OF TITUS WITH THE CASINO FARNESE ON THE LEFT. 91. F. 755. 1771.

Title on cartouche near centre below: *Veduta dell' Arco di Tito.*

[18⅝ × 27⅞.] Signed, lower l. margin: *Cavalier Piranesi del. e inc.*

I. Before numbers. B.M. B.M.L., KING'S.
II. Numbers II. 91 on cartouche. SOANE. TUBBS. 1st Paris Ed.
III. Number 23 upper r. Intermed. Paris Ed.
IV. Number 775 upper r. Ed. Firmin-Didot, Paris.

99. THE ARCH OF SEPTIMIUS SEVERUS. 89. F. 754. 1772.

Title on stone towards r. below: *Veduta dell' Arco di Settimio Severo.*

[18⅝ × 27⅞.] Signed, lower l. margin: *Cavalier Piranesi del. e inc.*

I. Before numbers. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 21 upper r. margin. Intermed. Paris Ed.
III. Number 773 upper r. Ed. Firmin-Didot, Paris.

100. THE FORUM ROMANUM, OR CAMPO VACCINO, WITH THE TEMPLE OF ANTONINUS AND FAUSTINA IN THE FOREGROUND L., THE TEMPLE OF CASTOR AND POLLUX, FOREGROUND R., AND THE COLOSSEUM IN THE DISTANCE. 82. F. 748. 1772.

Title in centre below: *Veduta di Campo Vaccino.*

[18⅝ × 27¾.]

I. Before numbers. B.M.
II. Numbers beneath title near centre of lower margin, 18 I (l.), 82 (r.). SOANE. TUBBS. 1st Paris Ed.
III. Number 14 upper r. Intermed. Paris Ed.
IV. Number 766 towards upper r. Ed. Firmin-Didot, Paris.

101. ST. PETER'S WITH FORECOURT AND COLONNADES. 4. F. 721. 1772.
Title on scroll towards r. below: *Veduta della Gran Piazza e Basilica di S. Pietro.*
[18 × 27⅜.] Signed, on scroll: *Cav. Piranesi F.*

I. Before numbers. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 4 upper r. margin. Intermed. Paris Ed.
III. Number 688 upper r. Ed. Firmin-Didot, Paris.

102. ST. PETER'S. INTERIOR: BENEATH THE DOME. 6. F. 722. 1773.
Title in cartouche centre below: *Veduta interna della Basilica di S. Pietro in Vaticano vicino alla Tribuna.*
[19¼ × 26⅝.] Signed, in cartouche: *Caval. Piranesi F.*

I. Before numbers. B.M.L., KING'S.
II. Numbers on cartouche, 2 V after signature; and 6 r. of cartouche. SOANE. TUBBS. 1st Paris Ed.
III. Additional number 6 in upper margin towards r. Intermed. Paris Ed. Ed. Firmin-Didot, Paris.

This plate comes as No. 690 (unnumbered) in Ed. Firmin-Didot.

103. THE PIAZZA DEL QUIRINALE, WITH THE STATUES OF THE HORSE-TAMERS SEEN FROM THE BACK. 25. F. 732. 1773.
Title, on scroll towards l. below: *Veduta della Piazza di Monte Cavallo.*
[18⅝ × 27⅞.] Signed, lower l. margin: *Cavalier Piranesi del. e inc.*

I. Before numbers. B.M. B.M.L., KING'S. SOANE. TUBBS.
II. Numbers 25 lower r. work, 4 II lower r. of scroll. TUBBS. 1st Paris ed.
III. Additional number 25 lower r. margin. Intermed. Paris Ed.
IV. Number 709 in sky towards r. above. Ed. Firmin-Didot, Paris.

104. THE FONTANA DI TREVI. FRONT VIEW. 34. F. 734. 1773.
Title: *Veduta in prospettiva della gran Fontana dell' Acqua Vergine detta di Trevi Architettura di Nicola Salvi.*
[18½ × 27⅞.] Signed, lower l. margin: *Cavalier Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 34 lower r. margin. Intermed. Paris Ed.
III. Number 718 towards upper r. Ed. Firmin-Didot, Paris.

Shows the Fountain with statues as they now appear. See No. 19 in its earlier states for earlier versions of the statues.

105. THE VILLA D'ESTE, TIVOLI. 46. F. 826. 1773.
Title on stone towards l. below: *Veduta della Villa Estense in Tivoli.*
[18⅜ × 27½.] Signed, lower r.: *C. Piranesi inc.*

I. Before numbers. B.M.L. KING'S. SOANE (with 7 added in MS). TUBBS. 1st Paris Ed.
II. Number 46 upper r. Intermed. Paris Ed.
III. Number 730 upper r. Ed. Firmin-Didot, Paris.

106. TEMPLE OF THE CAMENAE (ALSO CALLED TEMPLE OF DEUS REDICULUS). 62. F. 827. 1773.

Title on cartouche lower l.: *Veduta del Tempio delle Camene anticamente circondato da un bosco nella valle di Egeria, si vede fuori di Porta Latina nella valle detta la Gaffarella.*

[$18\frac{5}{8} \times 27\frac{7}{8}$.] Signed, lower l. margin: *Cavalier Piranesi del. e inc.*

I. Before numbers. B.M. B.M.L., KING'S.
II. Number 11 added in cartouche lower l. SOANE. TUBBS. 1st Paris Ed.
III. Number 62 upper r. margin. Intermed. Paris Ed.
IV. Number 746 upper r. Ed. Firmin-Didot, Paris.

Probably a tomb of unknown designation.

107. THE PALAZZO FARNESE. 37. F. 828. 1773

Title on scroll, towards l. below: *Veduta del Palazzo Farnese.*

[$16\frac{1}{4} \times 25\frac{3}{4}$.] Signed, lower l. margin: *Cavalier Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 37 upper r. margin. Intermed. Paris Ed.
III. Number 721 upper r. Ed. Firmin-Didot, Paris.

108. THE PIAZZA NAVONA, WITH S. AGNESE ON THE LEFT. 29. F. 733. 1773.

Title on scroll, lower r.: *Veduta di Piazza Navona sopra le rovine del Circo Agonale.*

[$18\frac{3}{8} \times 27\frac{1}{2}$.] Signed, on scroll: *Cav. Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S. TUBBS.
II. Numbers added on scroll, 4 II (l.) and 29 (r.). SOANE. TUBBS. 1st Paris Ed.
III. Additional number 29 upper r. Intermed. Paris Ed.
IV. Number 713 upper r. Ed. Firmin-Didot, Paris.

109. THE TEMPLE OF SATURN, WITH A CORNER OF THE ARCH OF SEPTIMIUS SEVERUS IN THE FOREGROUND. 80. F. 829. 1774.

Title on cartouche, towards l. below: *Veduta del Tempio detto della Concordia.*

[$18\frac{3}{8} \times 27\frac{1}{2}$.] Signed, lower l. margin: *Cavalier Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S. TUBBS. 1st Paris Ed.
II. Number 12 upper r. Intermed. Paris Ed.
III. Number 764 upper r. Ed. Firmin-Didot, Paris.

Erroneously described by Piranesi as a Temple of Concord.

110. THE TEMPLE OF SATURN, WITH THE ARCH OF SEPTIMIUS SEVERUS IN THE BACKGROUND. 81. F. 830. 1774.

Title on cartouche, lower l.: *Altra veduta degli avanzi del Pronao del Tempio della Concordia.*

[$18\frac{1}{4} \times 27\frac{1}{2}$.] Signed, lower l. margin: *Cavalier Piranesi F.*

I. Before numbers. B.M. B.M.L. KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 13 upper r. Intermed. Paris Ed.
III. Number 765 upper r. Ed. Firmin-Didot, Paris.

111. THE PIAZZA DEL CAMPIDOGLIO. 76. F. 746. 1774.

Title on scroll towards r. below: *Veduta della Piazza del Campidoglio.*

[17¼ × 27.] Signed, lower l. margin: *Cavalier Piranesi F.*

I. Before numbers. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 8 upper r. margin. Intermed. Paris Ed.
III. Number 760 above towards r. Ed. Firmin-Didot, Paris.

112. HADRIAN'S VILLA: THE APSE OF THE SO-CALLED HALL OF THE PHILOSOPHERS. 128. F. 831. 1774.

Title on cartouche near centre below: *Avanzi di una Sala appartenente al Castro Pretorio nella Villa Adriana in Tivoli.*

[17¼ × 22½.] Signed, lower l. margin: *Cavalier Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 61 upper r. margin. Intermed. Paris Ed.
III. Number 813 upper r. Ed. Firmin-Didot, Paris.

Erroneously described by Piranesi as a Room belonging to the Barracks of the Pretorian Guard.

113. HADRIAN'S VILLA: REMAINS OF THE SO-CALLED PRETORIO. 132. F. 832. 1774.

Title on cartouche in centre below: *Rovina di uno degli allogiamenti de' Soldati presso ad una delle eminenti fabbriche di Adriano nella sua Villa in Tivoli.*

[17¾ × 25¼.] Signed, lower l. margin: *Cavalier Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 65 upper r. Intermed. Paris Ed.
III. Number 817 upper r. Ed. Firmin-Didot, Paris.

114. THE BASILICA OF CONSTANTINE: WITH A STREET SEEN THROUGH ARCHES ON THE LEFT. 87. F. 751. 1774.

Title on cartouche lower r.: *Veduta degli avanzi del tablino della Casa aurea di Nerone detti volgarmente il Tempio della Pace.*

[19 × 27¾.] Signed, lower l. margin: *Cavalier Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S. TUBBS.
II. Numbers, 19. II. lower l. 87 lower r. SOANE. TUBBS. 1st Paris Ed.
III. Additional numbers 19 upper r. Intermed. Paris Ed.
IV. Number 771 above towards r. Ed. Firmin-Didot, Paris.

The building is now sometimes called the Basilica of Maxentius (see No. 45).

115. THE BATHS OF DIOCLETIAN: INTERIOR OF FRIGIDARIUM, SOUTH WALL. 105. F. 833. 1774.

Title: *Veduta degli avanzi superiori delle Terme di Diocleziano.*

[17¼ × 27¼.] Signed, in work lower r.: *Caval. Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S SOANE. TUBBS. 1st Paris Ed.

II. Number 38 upper r. Intermed. Paris Ed.
III. Number 790 upper r. Ed. Firmin-Didot, Paris.

I give Nos. 115 and 116 in the reverse order to my list in the *Burlington Magazine*, Feb. 1914. The titles in the engraved catalogues and the printed Catalogue of 1792 are the same, so give no clue. The present order follows that of the Soane copy of the *Vedute*, and the Paris Editions.

116. THE BATHS OF DIOCLETIAN, SHOWING THE CHURCH OF S. MARIA DEGLI ANGELI AND THE PIAZZA. 107. F. 834. 1774.
Title on cartouche, towards l. below: *Veduta degli avanzi superiori delle Terme di Diocleziano.*
[18⅜ × 27¾.] Signed, lower l. margin: *Cavalier Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 40 upper r. margin. Intermed. Paris Ed.
III. Number 792 upper r. Ed. Firmin-Didot, Paris.

117. THE PIAZZA AND BASILICA OF S. GIOVANNI IN LATERANO (SIDE FAÇADE): WITH THE OBELISK, PALACE, AND SCALA SANTA ON L. 11. F. 725. 1775.
Title on scroll lower r.: *Veduta della Piazza e Basilica di S. Giovanni in Laterano.*
[19¼ × 27½.] Signed, lower l.: *Cavalier Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S.
II. Numbers 2. II. added on scroll r. SOANE. TUBBS. 1st Paris Ed.
III. Number 11 upper r. margin. Intermed. Paris Ed.
IV. Number 695 near centre on r. Ed. Firmin-Didot, Paris.

The only one of Piranesi's four views of S. Giovanni in Laterano showing the Baptistery.

118. THE AQUEDUCT OF NERO LEADING TO THE PALATINE; A BRANCH OF THE AQUA CLAUDIA. 48. F. 850. 1775.
Title on cartouche in centre foreground: *Avanzi degl' Aquedotti Neroniani . . .*
[19¼ × 27¾.] Signed, lower l.: *Cavalier Piranesi F.*

I. Before numbers. B.M.
II. Number 48 added on cartouche. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
III. Additional number 48 upper r. Intermed. Paris Ed.
IV. Number 732 upper r. Ed. Firmin-Didot, Paris.

119. THE PORTA MAGGIORE, ORIGINALLY AN ARCHWAY OF THE AQUA CLAUDIA AND THE ANIO NOVUS. 49. F. 839. 1775.
Title, on cartouche in centre below: *Veduta del Monumento eretto dall' Imperador Tito Vespasiano per aver ristaurati gl' Aquedotti . . .*
[19⅛ × 27⅝.] Signed, lower l. margin: *Cavalier Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.

II. Number 49 upper r. Intermed. Paris Ed.
III. Number 733 upper r. Ed. Firmin-Didot, Paris.

The smaller arches built by Arcadius and Honorius, within the two main arches of the gate, have been cleared away.

120. ST. PETER'S, WITH FORECOURT AND COLONNADES. BIRD'S-EYE VIEW. 2. F. 720. 1775.

Title: *Veduta dell' insigne Basilica Vaticana coll' ampio Portico, e Piazza adjacente.*

[18⅝ × 27⅞.] Signed, lower r.: *Cavaliere Piranesi delin. ed inc.*

I. Before numbers. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 2 upper r. margin. Intermed. Paris Ed.
III. Additional number 686 upper r. Ed. Firmin-Didot, Paris.

A similar bird's-eye view was etched by Giovanni Battista Falda (d. 1678) and published by Gian Giacomo de' Rossi in the second half of the seventeenth century. Piranesi may quite possibly have used it in his plate, but the detail is treated quite differently, and many of the buildings at the side are entirely changed.

121. THE ISOLA TIBERINA, WITH S. BARTOLOMMEO IN THE FOREGROUND. 56. F. 836. 1775.

Title, on scroll in centre below: *Veduta dell' Isola Tiberina.*

[18⅝ × 28.] Signed, on scroll r.: *Cav. Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 56 upper r. margin. Intermed. Paris Ed.
III. Number 740 towards upper r. Ed. Firmin-Didot, Paris.

122. S. GIOVANNI IN LATERANO: NEAR VIEW OF MAIN FAÇADE, WITH THE CAMPAGNA ON L. 14. F. 724. 1775.

Title, in cartouche towards l. below: *Veduta della Facciata della Basilica di S. Giovanni Laterano*

[19¼ × 27⅞.] Signed, on cartouche r.: *Cav. Gio. Batta Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S. SOANE.
II. Numbers V. 14 added on cartouche. TUBBS. 1st Paris Ed.
III. Additional number 14 lower r. margin. Intermed. Paris Ed.
IV. Number 698 upper r. Ed. Firmin-Didot, Paris.

123. THE BATHS OF TRAJAN (ERRONEOUSLY CALLED BATHS OF TITUS). BIRD'S-EYE VIEW. 108. F. 837. 1775.

Title, on scroll near centre below: *Veduta delle Terme di Tito.*

[19 × 27⅞.] Signed, lower l. margin: *Cav. Piranesi F.*

I. Before numbers. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 41 upper r. Intermed. Paris Ed.
III. Number 793 upper r. Ed. Firmin-Didot, Paris.

124. THE VILLA PAMPHILI. 45. F. 840. 1776.

Title on scroll in centre below: *Villa Panfili.*

[19⅛ × 27⅝.] Signed, on scroll r.: *Cav. Piranesi F.*

I. Before numbers. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 45 upper r. Intermed. Paris Ed.
III. Number 729 upper r. Ed. Firmin-Didot, Paris.

125 THE TIBER AT THE MOUTH OF THE CLOACA MAXIMA (FORMERLY CALLED THE BEL LIDO), WITH THE ROUND TEMPLE AND S. MARIA IN COSMEDIN IN THE BACKGROUND. 57. F. 841. 1776.

Title: *Veduta delle antiche Sostruzioni fatte da Tarquinio Superbo dette il Bel Lido, o come altri erette da Marco Agrippa a'tempi di Augusto, in occasione, che Egli fece ripurgare tutte le Cloache fin al Tevere.*

[17½ × 26¼.] Signed, lower r. margin: *Cav. Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 57 lower r. margin. Intermed. Paris Ed.
III. Number 741 upper r. Ed. Firmin-Didot, Paris.

126. THE COLOSSEUM. BIRD'S-EYE VIEW. 98. F. 759. 1776.

Title, on scroll lower l.: *Veduta dell' Anfiteatro Flavio detto il Colosseo.*

[19½ × 28⅛.] Signed, on scroll lower r.: *Cav. Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S.
II. Numbers 22 II and 98 on scroll r. SOANE. TUBBS. 1st Paris Ed.
III. Number 30 upper r. Intermed. Paris Ed.
IV. Number 782 upper r. Ed. Firmin-Didot, Paris.

127. THE BATHS OF TRAJAN (ERRONEOUSLY CALLED BATHS OF TITUS). 109. F. 838. 1776.

Title, on cartouche near centre below: *Veduta degli Avanzi delle Fabbriche del secondo Piano delle Terme di Tito.*

[19¼ × 27⅝.] Signed, on cartouche r.: *Cav. Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S.
II. Numbers II 109 on cartouche. SOANE. TUBBS. 1st Paris Ed.
III. Number 42 upper r. Intermed. Paris Ed.
IV. Number 794 above towards r. Ed. Firmin-Didot, Paris.

128. THE PALAZZO VIDONI (FORMERLY THE PALAZZO STOPPANI). 41. F. 842. 1776.

Title, on scroll below towards r.: *Veduta del Palazzo Stopani.*

[16⅜ × 26⅛.] Signed, on scroll r.: *Cav. Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 41 upper r. margin. Intermed. Paris Ed.
III. Number 725 upper r. Ed. Firmin-Didot, Paris.

129. S. MARIA DEGLI ANGELI. INTERIOR. FORMERLY THE CENTRAL HALL OF THE BATHS OF DIOCLETIAN. 106. F. 835. 1776.
Title, on cartouche in centre below: *Veduta interna della Chiesa della Madonna degli Angioli detta della Certosa che anticam^e era la principal Sala delle Terme di Diocleziano.*
[19 × 28¼.] Signed, on cartouche r.: *Cav. Piranesi F.*

I. Before numbers. B.M. TUBBS.
II. Numbers 25 and 106 on cartouche. SOANE. TUBBS. 1st Paris Ed.
III. Number 39 upper r. Intermed. Paris Ed.
IV. Number 791 on window upper r. Ed. Firmin-Didot, Paris.

S. Maria degli Angeli was built by Michelangelo into the Baths of Diocletian.

130. THE TOMB, CALLED LA CONOCCHIA, ON THE VIA APPIA NEAR CAPUA. UPRIGHT PLATE. 114. F. 843. 1776.
Title, on scroll below towards r.: *Avanzi di un antico Sepolcro oggi detto la Conocchia, che si vede poco lungi dalla Porta di Capua per andar a Napoli.*
[28¼ × 18¾.] Signed, on scroll r.: *Cav. Piranesi F.*

I. Before numbers. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 47 upper r. margin. Intermed. Paris Ed.
III. Number 799 above towards r. Ed. Firmin-Didot, Paris.

131. HADRIAN'S VILLA: THE CANOPUS. INTERIOR. 134. F. 845. 1776.
Title, on scroll towards r. below: *Interno del Tempio d^o di Canopo nella Villa Adriana.*
[17¾ × 23.] Signed, on scroll r.: *Cav. Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 67 upper r. margin. Intermed. Paris Ed.
III. Number 819 in sky near centre above. Ed. Firmin-Didot, Paris.

This view corresponds to the lower letter B (i. e. the corridor leading back from centre of apse) in view No. 90.

132. HADRIAN'S VILLA: THE PIAZZA D'ORO. 129. F. 846. 1776.
Title, on cartouche near centre below: *Veduta degli Avanzi della Circonferenza delle antiche Fabbriche di una delle Piazze della Villa Adriana oggidi chiamata Piazza d'oro.*
[18⅝ × 24⅜.] Signed, lower r. margin. *Cav. Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S. TUBBS.
II. Numbers 129 XXX. lower r. work. SOANE. TUBBS. 1st Paris Ed.
III. Number 62 upper r. margin. Intermed. Paris Ed.
IV. Number 814 towards r. a little above centre. Ed. Firmin-Didot, Paris.

133. HADRIAN'S VILLA: THE SO-CALLED HELIOCAMINUS (A CHAMBER FOR WINTER HABITATION HEATED BY THE SUN). 130. F. 847. 1777.
Title, on scroll lower r.: *Veduta di un Eliocamino per abitarvi l' Inverno, il quale era riscaldato dal Sole che s'introduceva per le Finestre.*
[16⅝ × 23¾.] Signed, on scroll r.: *Cav. Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 63 upper r. margin. Intermed. Paris Ed.
III. Number 815 in sky-light near centre above. Ed. Firmim-Didot, Paris.

134. HADRIAN'S VILLA: A HALL IN THE SO-CALLED ACCADEMIA. 131. F. 848. 1777.

Title, on cartouche centre below: *Dieta, o sia Luogo che dà ingresso a due diversi grandiosi Cubicoli, e ad altre magnifiche Stanze, esistente nella Villa Adriana; in oggi possedute dal Sig. Conte Fede.*

[17¼ × 22⅝.] Signed, on cartouche r.: *Cav. Piranesi F.*

I. Before numbers. B.M. B.M.L., KING'S. SOANE. TUBBS. 1st Paris Ed.
II. Number 64 upper r. Intermed. Paris Ed.
III. Number 816 above in light of arch r. Ed. Firmin-Didot, Paris.

135. THE ARCH OF BENEVENTUM. 94. F. 823. 1778.

Title, on stone lower r.: *Veduta dell' Arco di Benevento nel regno di Napoli.*

[18¾ × 28.] Signed, lower l. margin: *C. Piranesi fece.*

I. Before numbers.
II. Numbers 20 (?) lower l. margin, 94 lower r. margin. SOANE. TUBBS. 1st Paris Ed.
III. Number 26 upper r. margin. Intermed. Paris Ed.
IV. Number 778 upper r. Ed. Firmin-Didot, Paris.

In the engraved catalogue in the Bodleian (No. 11 in list on p. 6) this view comes as the last entry, No. 107. In a subsequent edition of the engraved catalogue (Soane Museum, see No. 12 in list), No. 107 is altered to *Del Palazzo Farnese* and the *Arco di Benevento* does not appear. It reappears, however, in the latest edition of the engraved catalogue noted in the list (No. 13). It seems probable therefore that it was commenced, or at least announced, in 1773 (the date of several of the views on either side of No. 107), but for some reason not published until about 1780.

136. THE PANTHEON. INTERIOR. BY FRANCESCO PIRANESI. 73. [F. after 822.] 1768 (? error for 1786).

Title: *Veduta interna del Panteon volgarmente detto la Rotonda.*

[18⅝ × 26¼.] Signed, lower l. margin: *Cav: Francesco Piranesi disegnó e incise.*

I. Before numbers. SOANE. TUBBS. 1st Paris Ed.
II. Number 4 upper margin. Intermed. Paris Ed.
III. Numbers 756 and 259 upper r. Ed. Firmin-Didot, Paris.

In the later Paris editions this view precedes my No. 72. The catalogue of 1792 might have intended the same order, but the same title and date is given for each plate, so that it is impossible to decide. They are placed in this catalogue in order of production. The date 1768 is almost certainly an error, as it is unlikely that Francesco was a *Cavaliere* at th age of 20.

137. THE COLOSSEUM. INTERIOR. BY FRANCESCO PIRANESI. 137. [F. after 823.] 1788.

Title, on stone lower r.: *Veduta interna del Colosseo.*

[Plate, 19¼ × 28¼; work, 18⅛ × 26¾.] Signed, lower r. margin: *Franc. Piranesi disegnò, e incise.*

I. Before numbers. SOANE. 1st Paris Ed.
II. Number 33 upper r. margin. Intermed. Paris Ed.
III. Number 785 upper r. margin. Ed. Firmin-Didot, Paris.

V. LIST OF G. B. PIRANESI'S PUBLISHED WORKS

Arranged chronologically, later issues being placed before their date immediately after the first editions. No attempt is made to give a list of the prints (beyond collation of the number of plates in each publication) except in the case of the *Antichità Romane de' Tempi della Repubblica*, 1748, the *Varie Vedute di Roma*, 1748, and the *Opere Varie*, 1750. Indications of state are only occasionally supplied. On the other hand, the plates of the *Carceri* and *Vedute di Roma* are fully catalogued in other sections of this book.

A number within brackets, in relation to a plate, indicates order in a series, without the number being actually engraved on the plate.

The number of plates given in the list generally refers strictly to the series as numbered by Piranesi. The single plate number is constantly used to include two or more prints (from different coppers) on one page. So that the actual number of copper-plates etched by Piranesi is considerably greater than the number it would seem to be by adding up the plate numbers given in the various collations. In these collations Pl. III (e.g.) means 3 plates (marked with Roman numerals) just as pp. 4 (e.g.) means 4 pages of text. Pp. 3 [4] implies fourth page without a pagination.

Head- and tail-pieces and initial letters in the text are etched by Piranesi.

A date within brackets is conjectural. If two years are given, it implies that the first date is cited in the Catalogue of 1792. This date generally denoting the *approbatio*, the actual publication might be a year later.

The Paris and later issues are not described in the list. For their dates see Introductory Notes to the Catalogue of the 'Views of Rome' at p. 33.

The catalogues referred to are those of the 'Chalcographie Piranesi', edition 1792 (British Museum, Print Room), and edition 1800 (Soane Museum). The different works are cited according to their volume number in these catalogues. For fuller description of these catalogues see my text at p. 4. The following abbreviations are used:

F. = Focillon, *Essai de Catalogue Raisonné.* Paris, 1918.

G. = Giesecke. List of works in his *Giovanni Battista Piranesi* (Meister der Graphik, vi). Leipzig, 1911.

The locality of impressions is only referred to in the case of rare works.

1743. *Prima Parte* | *di Architetture,* | *e Prospettive* | *inventate ed incise* | *da Gio. Batta. Piranesi* | *Architetto Veneziano* | *dedicate* | *al Sig. Nicola Giobbe.* F. 1–13. G. 1. VIII (Catalogues of 1792 and 1800). Etched title (as above); pp. 4, and at end: *In Roma* 1743 | *nella Stamperia de' Fratelli Pagliarini* | *Mercanti Librari,* | *e Stampatori a Pasquino* | *Con Licenza de' Superiori* | . Pl. XIV (or XII?) Rome, Biblioteca Corsiniana. Giesecke describes the Corsini copy as showing in its list of contents 12 plates beside title, of which 11 appeared later in the *Opere Varie,* Nos. 1, 2, 5, 6, 8, 9, 10, 11, 12, 13, 14, the remaining plate (entitled *Atrio dorico* in the list, but not on the plate) not being republished. [The copy actually wants 4 plates.] The Catalogue of 1792 refers to the whole *Opere Varie* as produced in 1742, which is no doubt correct in relation to part of those which appeared in this early edition. A separate impression of a second state of this title-page is in the B.M.; the whole lettering has been engraved afresh and differs from the above in having *Giambatista* in place of *Gio. Batta.,* and *Fra gli Arcadi Salcindio Tiseio* between *Veneziano* and *dedicate.* It is definitely shown to be intermediate between the state in the Corsini and that found in the *Opere Varie,* as in the latter there are still traces of the *o* of *Veneziano* and the *e* of *Giobbe* in the position occupied by the lettering on B.M. imp., not by that of the Corsini state. There is also in B.M. an impression of the top part of one of the early states (probably later than the B.M. 2nd state) on the back of a proof before letters of the *Ponte di Rimino* from the *Antichità Romane de' Tempi della Repubblica.*

1744. ZOCCHI, Giuseppe, *Vedute delle ville e d'altri luoghi della Toscana,* Florence (*appresso Giuseppe Allegrini Stampatore in Rame*) 1744. [2nd edition, *appresso Giuseppe Bouchard Libraio Francese in Firenze* 1754. 3rd edition, *appresso Giuseppe Bouchard Stampatore in Rame Firenze* 1757.] Editions 1744 and 1754 in the Soane Museum. Ed. 1757, B.M.L. Contains one etching by Piranesi, Pl. 17, *La Real Villa dell' Ambrogiana.* Etched after Giuseppe Zocchi. F. 19. G. 4.

1748. *Antichità Romane de' Tempi della Repubblica,* | *e de' primi Imperatori,* | *disegnate, ed incisi da Giambattista Piranesi* | *Architetto Veneziano . . . Roma si vende dall' Autore dirimpetto l'Accademia di Francia.* The dedication dated 1748. F. 41–71. G. 8. X (Catalogue of 1792), VIII (Catalogue of 1800). 30 plates (including etched titles to parts I and II, the second reading *Antichità Romane fuori di Roma . . . Parte seconda,* dedication plate, and two plates of inscriptions). The same *passe-partout* border used with the first title, dedication, and plates of inscriptions. The second plate of inscriptions gives a list of 28 plates, which does not include the second title or the *Arco di Galieno* which sometimes appears, unnumbered, in this edition. The plates (except the title-pages, dedication plate, and *Arco di Galieno*) bear arabic numerals: the first view, properly No. 5, is numbered 1 (and generally corrected in MS.): thereafter 6 to 28. The second title-page comes before 16, *Ponte di Rimino.* Pls. 13 and 14 are after etchings by Israel Silvestre. The views are oblongs measuring about $5\frac{1}{4} \times 10\frac{1}{4}$ in. The Catalogue of 1792 dates the work as 1741, but between 1743–8 would seem the more likely date at least for the production of the majority of the plates. There is a proof before letters of the *Ponte di Rimino* (16) in the B.M. printed on the back of the top part of the second state of the frontispiece to the *Prima Parte di Architetture* (i.e. between 1743 and 1750). This edition (with earlier title) is also found with plates reworked as in later edition. For complete list of plates, see under later edition.

[Later edition: between 1778 and 1792]. *Alcune Vedute di Archi Trionfali,* | *ed altri monumenti* | *inalzati da Romani parte de quali si veggono in Roma,* | *e parte per l'Italia* | *Disegnati ed incisi dal Cavalier* | *Gio. Battista Piranesi* (earlier title-plate altered). F. 41–71. G. 8 a. x (Catalogue of 1792). viii (Catalogue of 1800). 32 plates, two new plates being added, i. e. *Arco di Aosta* by G. B. Piranesi after Sir Roger Newdigate, and *Temple of Minerva Medica* by Francesco Piranesi. The Index of plates on Pl. 4 is not revised to correspond to the new order of the subjects. The views have been reworked. The following is a complete list of the plates in the present and earlier editions. The first numbers are those of the present and later editions; the numbers placed after the titles are those of the earlier edition of 1748.

1. First title. (1.)
2. Dedication. (2.) With *passe-partout* border in 1748 edition only.
3. Inscriptions on Antiquities in Rome. (3.) With *passe-partout* border in 1748 edition only.
4. Inscriptions on Antiquities outside Rome, with Index of Plates (4). With *passe-partout* border in 1748 edition only.
5. *Arco di Aosta* (after Sir Roger Newdigate). Larger plate, not in the 1748 edition.
6. *Parte del Foro di Nerva.* 1 (generally corrected in MS. to 5).
7. *Arco di Tito.* 6.
8. *Tempio di Giove Tonante.* 7 (now known as Temple of Vespasian).
9. *Arco di Costantino.* 9.
10. *Vestigj del Tempio di Giove Statore.* 10 (now known as Temple of Castor and Pollux).
11. *Tempio di Giano.* 11.
12. *Anfiteatro Flavio detto il Colosseo.* 12.
13. *Arco di Settimio Severo* (after I. Silvestre). 13.
14. *Ponte Senatorio oggi detto Ponte Rotto* (after I. Silvestre). 14.
15. *Foro di Augusto.* 15.
16. *Ponte di Rimino.* 16.
17. Second Title. Not numbered in edition of 1748, but comes after 15.
18. *Sepolcro della famiglia de Sipioni* (sic). 18.
19. *Arco di Druso.* 8.
20. *Arco di Rimino.* 17.
21. *Tempio di Pola.* 21.
22. *Rovescio del Tempio di Pola.* 22.
23. *Anfiteatro di Pola.* 23.
24. *Arco di Pola.* 24.
25. *Anfiteatro di Verona.* 25.
26. *Tempio di Clitumno tra Fuligno e Spoletti* (sic). 26.
27. *Sepolcro delli trè fratelli Curiati in Albano.* 27.
28. *Arco di Trajano in Ancona.* 28.
29 (engraved 22 in error). *Sepolcro di Metella detto Capo di Bove.* 20.
30. *Parte dell' antica Via Appia.* 19.
31. *Arco di Galieno.* Sometimes occurs, unnumbered, in the 1748 edition.
32. *Tempio di Minerva Medica* (by Francesco Piranesi). Larger plate, not in the 1748 edition.

1748. *Varie Vedute* | *di Roma* | *Antica, e Moderna* | *Disegnate e Intaglia*|*te da celebri Autori* | *in Roma* 1748 | *A spesi di Fausto Amideo Libraro al Corso* | (title etched by Anesi). F. 72–119. G. 10 (note). Title, and 93 (or 94?) small views (size, about 5 × 7½ in.),

47 signed by Piranesi (including several by Bellicard, dated 1750). Sir Reginald Blomfield (with the *Fausto Amideo* on title imperfectly erased and altered in pen and ink to *Iovanni Bouchard*: title and 89 views). Giesecke cites this edition (but with title and 94 plates) as being in a sale catalogue (Libreria Antiquaria Internationale, Rome, Dec. 1910, No. 322), and another of similar title but date 1750 (with 79 plates only, probably imperfect) as No. 322 a in same catalogue. The 1748 on title-page of Blomfield copy is inconsistent with date 1750 on several of plates. Dr. Ashby notes that seven of the plates signed by Piranesi appeared in G. P. Rossini, *Mercurio errante delle Grandezze di Roma.* Rome (a spese di Fausto Amidei) 1750. I note only two in the 1760 edition of the same book (B.M.L.).

[Later edition: 1752]. *Raccolte* | *di Varie Vedute* | *di Roma* | *si antica che moderna* | *intagliate la maggior parte* | *dal celebre* | *Gianbatista Piranesi* | *e da altri incisori.* | *Le sudette sono in numero di novanta tre,* | *e si vendono in Roma* | *Da Giovanni Bouchard* | *Librajo al Corso Vicino a San Marcello* | Vignette *Tenpio di Bacco*: signed *F. O. Duflos del. et scul.* | *In Roma, MDCCLII* | *nella Stamperia di Giovanni Generoso Salomonj* | *Con licenza de' Superiori* | . F. 72–119. G. 10. Soane (bound up with *Le Magnificenze di Roma,* 1751). Manchester (John Rylands Library). B.M.L., appended to King's Library copy of the *Opere Varie* (92 of the plates without title). 48 of the plates signed by Piranesi. These 48 plates (unnumbered) bear the following titles and occur in the following order among the 92 plates of the B.M.L. copy, the number in brackets giving their actual place in the complete set.

1 (5). *Archyginnasio Romano.*
2 (7). *Chiesa di S. Carlino.*
3 (8). *Aquadotti dell' Acqua Claudia.*
4 (9). *Veduta di S. Giovanni in Laterano.*
5 (10). *Spelonca della Ninfa Egeria.*
6 (11). *Veduta dell' Arco di Gallieno.*
7 (12). *Veduta del Circo Massimo.*
8 (13). *Palazzo Barberini.*
9 (15). *Veduta di Castel S. Angelo.*
10 (16). *Tempio di Minerva Medica.*
11 (17). *Veduta di Villa Ludovisi.*
12 (18). *Circo di Caracalla.*
13 (19). *Veduta di Belvedere in Vaticano.*
14 (20). *Arco di Nerone Druso.*
15 (25). *Anfiteatro Castrense a S. Croce in Gerusalemme.*
16 (26). *Fontana dell' acqua Paola.*
17 (27). *Veduta della Villa Medici.*
18 (28). *Veduta della Villa Panfili.*
19 (30). *Tempio di Giunone Regina.*
20 (31). *Veduta della Chiesa ed Ospedale di Santo Spirito.*
21 (34). *Tempio di Venere, e Cupido.*
22 (35). *Tempio della Fortuna Virile.*
23 (37). *Veduta della Fontana d'Acqua Felice.*
24 (38). *Chiesa del Gesù.*
25 (39). *S. Stefano Rotondo.*
26 (40). *Chiesa di S. Andrea della Valle.*
27 (41). *Palazzo dell' Accademia di Francia.*

28 (42). *Santa Maria in Vallicella.*
29 (43). *Vestigie della vecchia Curia Ostilia.*
30 (44). *Palazzo del Duca di Bracciano Odeschalchi.*
31 (53). *Veduta del Palazzo Panfilio.*
32 (56). *Tempio di Venere appresso il Circo Apollinare.*
33 (59). *Palazzo della Cancelleria.*
34 (66). *Piramide di Caio Cestio.*
35 (67). *Arco di Settimo Severo.*
36 (77). *Vestigie delle Terme d' Antonino Caracalla.*
37 (79). *Veduta della Chiesa di S. Sebastiano fuori delle Mura.*
38 (80). *Palazzo de i Duchi Mattei.*
39 (81). *Collegio di Propaganda Fide.*
40 (82). *Vestigie delle Terme Diocletiane.*
41 (83). 1. *Palazzo Pontificio.* 2. *Chiesa di S. Maria Maddalena.*
42 (84). *Palazzo Farnese.*
43 (85). *Veduta del Teatro di Marcello.*
44 (86). *Palazzo degli Ambasciatori di Venezia.*
45 (87). *Fontana di Trevi.*
46 (89). *Chiesa di S. Paolo fuori delle Mura.*
47 (91). *Chiesa di S. Ignazio.*
48 (92). *Veduta delle Terme di Tito Vespasiano.*

The rest by P. Anesi, J. L. Le Geay, F. P. Duflos, and J. C. Bellicard. Giesecke (10) quotes an edition in Munich (Graphische Sammlung) as having 96 views (and described thus on title-page). Later editions of part of the series in (i) [G. 10 b] Ridolfino Venuti, *Accurata e succincta Descrizione topografica delle Antichità di Roma.* Rome, 1763 (19 signed Piranesi in B.M.L. copy), and (ii) [G. 10 a] R. Venuti, *Accurata e succincta Descrizione . . . di Roma Moderna* 1766 (28 signed Piranesi in B.M.L. copy). One of the views, No. 12, was re-printed in *Raccolta di* 50 *vedute . . . di Roma incise da Piranesi, Morelli, Pronti ed altri celebri Bullini.* Presso Piale Neg^e^ di Stampe. Rome, n.d. [after 1815]. B.M.L., Maps. Nos. 12, 19, 29, and 32 reprinted in the 1824 ed. of Venuti, No. 29 with new title *Ninfeo di Nerone*, and Piranesi's signature erased.

1748, &c. *Le Vedute di Roma.* F. 719–853. G. 6. XVI and XVII (Catalogues of 1792 and 1800). 135 plates (including title-plate and frontispiece), produced between 1748 (or earlier?) and 1778. Two plates added by Francesco Piranesi in 1786 (?) and 1788 (see p. 73, Nos. 136 and 137). The *Pianta di Roma*, 1778, is often bound with the series. For a series of early states of a selection of the views see *Le Magnificenze di Roma* 1751. For further notes on the series and a detailed Catalague see p. 30–73.

1748. *Nuova Pianta di Roma data in Luce da Giambattista Nolli l'Anno MDCCXLVIII.* F. 40. After Pl. 32 (end of *Indice Alfabetico della Pianta*) follows the only plate in the publication which bears Piranesi's name. It is a double folio plate giving a smaller plan of the whole of Rome with views (no doubt Piranesi's part of the work) of St. Peter's and other buildings and monuments. The title of the plate on base of column at foot: *La Topografia di Roma di Gio. Batta Nolli dalla Maggiore in questa minor Tauola dal Medesimo Ridotto.* Signature at end of fragment of stone coping at foot of column: *Piranesi e Nolli incisero.* Carlo Nolli, who signed two of the Index plates, is probably the other engraver.

1750. *Opere Varie | di | Architettura, prospettiva | groteschi, Antichità | inventate, ed incise | da | Giambattista Piranesi | Architetto Veneziano, | raccolte | da | Giovanni Bouchard |*

Mercante Librajo al Corso |—Vignette, after Claude Lorrain—| *In Roma,* 1750 | *Con licenza de' superiori* (title in type). Not described by Focillon or Giesecke. VIII (Catalogues of 1792 and 1800). [Portrait of G. B. Piranesi engraved by Polanzani often appears as frontispiece.] Etched front (generally following title-page): *Prima Parte* | *di architetture* | *e prospettive* | *inventate ed incise* | *da Giambatista Piranesi* | *Architetto Veneziano* | *fra gli Arcadi* | *Salcindio Tiseio* (later state of title-page to the work published in 1743; apart from title, the design of the plate is considerably changed, various figures being added, e. g. one kneeling on the large vase in the centre; only the column on l. and the lower parts of the plate remaining untouched). Then follow 22 plates, Nos. 1–14 being numbered. They are the plates described as 1–16, 22–7 in the list given under later edition B. The unnumbered plates (numbered later, 15, 16, 22–7) occur in varying order in different copies. Masked impressions from the two halves of the allegorical frontispiece to the *Vedute di Roma* (Catalogue, No. 2) are inserted in both the British Museum Library copies. The Soane copy of this edition shows the plates from the *Prima Parte di Architetture* before the rework. The two copies at the British Museum show the plate reworked.

[Later edition A: 1750, or after]. The title now reads: *Opere Varie* | *di* | *Architettura* | *prospettive* | *grotteschi* | *antichità* | *sul gusto degli antichi Romani* | *inventate, ed incise* | *da Giambattista Piranesi* | *Architetto Veneziano* |—vignette after Claude Lorrain—| *raccolte* | *da* | *Giovanni Bouchard* | *Mercante Librajo al Corso* | *In Roma* | MDCCL | *con licenza de' superiori.* F. 1–18, 20–3, 120 b, 121, 122. G. 9. [The title quoted from Giesecke 9, as I have not examined a copy.] Same plates as in the preceding. Giesecke notes that the plates which had appeared in the *Prima Parte di Architetture* are in the reworked state, as I have remarked in later copies of the preceding edition. Manchester (John Rylands Library, and Chetham's Hospital and Library).

[Later edition B: 1761, or after]. The same title with *Gio. Batista* in place of *Giambattista*; with an original vignette by Piranesi in place of his etching after Claude, following the word *Veneziano*: then *In Roma MDCCL. Con licenza de' superiori* | *si vendono presso l'Autore nel palazzo del Signor Conte Tomati* | *su la strada Felice alle Trinità de' Monti.* [In spite of date on title-page remaining 1750, the edition cannot have appeared before 1757, as it contains plates issued that year in earlier states (see below, *Lettere di Giustificazione*), and was probably not issued until 1761 when Piranesi seems to have moved to the Palazzo Tomati (see p. 7).] F. 1–18, 20–3, 120 a, 121–32. G. 9, and 13 a. Soane (2 copies), R.A., Bodleian, Cambridge (Fitzwilliam), Chatsworth, Windsor. The following is a complete list of the plates in the present and earlier editions. The first numbers are those of the present and later editions; the numbers placed after the titles are those of the earlier or 1750 edition. The titles are printed on separate plates in the cases of Nos. 1, 2, 3, 6, 8, 9, 10, 11, 12, 13, 14, and 23. Nos. 1–16 are folio size, Nos. 17–21 smaller plates printed two on a page (partly four on a page in Ed. Firmin-Didot), and Nos. 22–7 double folio.

Title.

Frontispiece.

1. *Galleria Grande di Statue.* 1.
2. *Carcere Oscura.* 2.
3. *Mausoleo antico.* 3 (on title-plate, 4 in error upper r. margin of plate).
4. *Gruppo di Colonne* (dated, Rome 1743). 4.
5. *Vestiggi d'antichi Edificj.* 5.
6. *Ruine di Sepolcro antico.* 6.

7. *Ara antica.* 7.
8. *Ponte magnifico.* 8.
9. *Sala all' uso degli antichi Romani.* 9.
10. *Campidoglio antico.* 10.
11. *Gruppo di Scale.* 11.
12. *Prospetto d'un regio Cortile.* 12.
13. *Vestibolo d'antico Tempio.* 13.
14. *Foro antico Romano.* 14.
15. *Tempio antico.* Not numbered. This and No. 16 often found in reverse order in earlier editions.
16. *Camera sepolcrale.* Not numbered.

The Frontispiece of the *Vedute di Roma*, with Statue of Minerva. Masked impressions of the two halves of this plate often occur after No. 16, or later, in the earlier editions.

The following ten smaller plates, 17–21, were added in the present later edition B. They are printed two on a page; the upper plate, or the left-hand plate in the case of the two upright subjects, is given as *a*.

17 [a] *Ingresso d'un antico ginnasio.*

[17 b] *Idea delle antiche vie Appia e Ardeatina* [= reduced version of the large frontispiece to Vol. II of the *Antichità Romane*, 1756] = Tav. II *Lettere di Giustificazione*, 1757.

18 [a] *Veduta d'uno de' circhi antichi* [= reduced version of the large frontispiece to Vol. III of the *Antichità Romane*] = Tav. III *Lettere di Giustificazione.*

[18 b] *Appartenenze d'antiche terme.*

[19 a] *Portici Tirati dintorno ad un Foro.*

[19 b] *Scuola antica architettata alla Egiziana e Greca.*

[20 a] *Braccio di citta pensile* [= reduced version of the large frontispiece to Vol. IV of the *Antichità Romane*] = Tav. IV *Lettere di Giustificazione.*

[20 b] *Ponte Trionfale* [= reduced version of large frontispiece to Vol. I of the *Antichità Romane*] = Tav. I *Lettere di Giustificazione.*

21 [a] *Idea d'un atrio reale.* Upright.

[21 b] *Rovine d'Archit^a Egiziana e Greca.* Upright.

22. *Pianta di ampio magnifico Collegio.* Not numbered in early editions, and this or the following plate generally occur after the *Groteschi* (Nos. 24–7 below) in early editions.

23. *Parte di Ampio magnifico Porto.* Not numbered in early editions. The following four numbers (large oblong plates) must answer to the title *Groteschi* of the Title-page. They are sometimes referred to as *Capricci*, but Piranesi appears to have used the latter title in the first instance in particular reference to the *Carceri* (see earlier issues). Nos. 25, 26, and 27 bear Piranesi's address 'opposite the French Academy'. They are without numbers in early editions.

24. Pyramidal formation of architectural and sculptural details, with death's head and skeleton in the foreground.

25. Medley of ancient columns and other architectural remains; the form of an arch in shadow above, and a vista on to a richly ornamented arcade or triumphal arch in the background.

26. Medley of architectural remains, with serpents in foreground; a sarcophagus inscribed NERO . . .) above towards l., and a painter's palette and brushes lower r.

27. Architectural and sculptural medley, with a large slab of stone, with ornamental border, in the centre, several casks in upper l., and a skull and smoking vase in the foreground.

Four of the small plates, i. e., 20 b, 17 b, 18 a, and 20 a (reproducing in small the four principal frontispieces to the *Antichità Romane* with the original dedications to Lord Charlemont) appeared in an earlier state as Pls. I–IV in the *Lettere di Giustificazione scritte a Milord Charlemont*, 1757. Before their use in the present edition of the *Opere Varie* the original inscriptions in the margin and the plate numbers had been erased, and various small changes made in the work on the plate (new detail added in place of old inscriptions), and Piranesi's name and new titles added as indicated above. In their altered condition there are two states: (a) Before any rebiting. E. g., in one of the copies in the Soane Museum; (b) The plates rebitten and numbers etched in the margin of two of the plates, i. e., 17 and 18. The two states (before and after rebiting) refer also to the plates which did not occur previously in the *Lettere*. 21 is the only other number added in the later state in the Soane.

[1750, or earlier: Bouchard's edition A.] *Invenzioni* | *capric de Carceri* | *all' acqua forte* | *datte in luce* | *da Giovani* | *Buzard in* | *Roma Mercante* | *al Corso* (etched title). 14 unnumbered plates including etched title. F. 24, 26, 27, 29–39. G. 5 (title-page reproduced by Giesecke, Taf. 32, with transposed underline). Dresden (Kupferstichkabinet), Rome (Accademia di S. Luca), Manchester (John Rylands Library), Boston (U.S.A.), Sir Francis Newbolt. Giesecke conjectures the date as about 1745. The catalogue of 1792 refers to the work as of 1750 (probably meaning date of origin, though the title *Prisons de Nouvelle Invention* and reference to 16 plates denote the later edition).

[Later issue: before 1761: Bouchard's edition B.] *Invenzioni* | *capric de Carceri* | *all' acqua forte* | *date in luce* | *da Giovani* | *Bouchard in* | *Roma Mercante* | *al Corso* (2nd state of etched title). The other plates as in the preceding issue. B.M., Soane, Paris, B.N. (only 8 plates: wanting 3, 8, 9, 10, 11, 13 (according to numbers in later edition), Munich (Graph. Samml.), Messrs. B. T. Batsford, Sir Reginald Blomfield, Mr. John Charrington, Leicester Galleries, The Twenty-One Gallery (Adelphi, W.C.), Oxford, Ashmolean (only 7 plates: wanting 6, 7, 8, 10, 11, 14, 15, bound up with a complete set of the later edition).

[Later (Piranesi's) edition: about 1761.] *Carceri* | *d'Invenzione* | *di G. Battista* | *Piranesi* | *Archit.* | *Vene* (3rd state of etched title). 16 numbered plates including the etched title. F. 24–39. G. 5 a. IX (Cat. of 1792). VIII (Cat. of 1800). Pls. II and V added in this edition, II being inscribed *Presso l'Autore a Strada Felice vicino alla Trinità de' Monti. Fogli sedici, al prezzo di paoli venti.* The plates from the earlier issues in most cases very considerably elaborated and modified: adding throughout a much greater depth and contrast of tones. This edition of 16 plates figures in the earliest of the engraved catalogues (about 1761, see No. 1, p. 6), and is priced at 20 paoli. In the catalogue printed at the end of the preface in the 1756 ed. of the *Antichità Romane* the number of plates is not cited, but the work is priced at 14 paoli. It seems natural to infer that this was the earlier and smaller edition of 14 plates. Plate II is not known in state before Piranesi's address in the *Strada Felice*, where he probably moved about 1761 (see p. 7), so that this and the entry in the engraved catalogue fix the date. For detailed catalogue of the plates see p. 24.

[About 1750?] *Camere sepolcrali* | *degli Antichi Romani* | *le quali esistono* | *dentro e fuori* | *di Roma* (etched title). 11 unnumbered plates (in addition to title), which were later incor-

porated in the *Antichità Romane* (for the most part unnumbered in the edition of 1756, and all numbered in 1784 ed.). They correspond to Pls. 8, 9, 10, 16, 39 of vol. II, and 12, 21, 23, 24, 25, 26 of Vol. III of the *Antichità Romane*, and appear in the following order: II 8, 39, 10, 9; III 21, 24, 23, 25, 26; II 16; III 12. III 23–26 are engraved by Girolamo Rossi, three being inscribed as after Antonio Buonamici. Soane [in the volume which contains the first edition of the *Opere Varie* and the Bouchard edition of the *Carceri*.]

1751 (?). *Le Magnificenze* | *di Roma* | *le più remarcabili* | *consistenti in gran numero di stampe* | *nelle quali vengano rappresentate le più* | *conspicue Fabbriche* | *di Roma Moderna*, | *e le rimaste dell' antica, anche quelle, che sparse sono per l' Italia* | *con l' aggiunta ancora* | *di molte invenzioni di prospettiva* | *sulla maniera degl' antichi Romani*, | *come anche* | *di molti capricci di carceri sotteranee.* | *Il tutto con singolar gusto, e studio diligentemente delineate, inventate, ed incise* | *da Giambattista Piranesi* | *architetto Veneziano*, | *e raccolte da Giovanni Bouchard* | *mercante librajo al corso* | (Vignette by Piranesi, F. 120 a, as in *Opere Varie*, later edition B) | *In Roma MDCCLI* | *Con Licenza de' Superiori* | Title-page in type as above. This collection by Bouchard contained a selection of the earlier *Vedute di Roma* (in early states, before price and Piranesi's address in the Palazzo Tomati, and some with different titles, as described in detail in the catalogue of the *Vedute di Roma*), and several other early series by Piranesi. Perhaps Bouchard only bound up this selection as he sold, and the extreme rarity of copies might be explained either by the unpopularity of this corpus (customers preferring to take separate works), or by the fact that the works have got separated later. Three copies are known to me which seem to correspond roughly to the scheme of the title-page, and are very nearly similar in make up, one belonging to Mr. John Charrington (from the collection of Mrs. Gilbert Drage), another in the collection of Sir Reginald Blomfield, A.R.A., a third at the Leicester Galleries (1922). A fourth in the Soane Museum only contains the *Vedute* (followed in the same volume by the *Raccolte di Varie Vedute*, 1752, which hardly properly belongs to the series: see above under 1748 *Varie Vedute*, later edition). The following are the *Vedute* (according to the chronological numbers of my list) which occur in Charrington, Blomfield, Leicester Galleries, and Soane: 1, 2, 3, 4, 5, 7, 8, 9, 14, 15, 16, 17, 18, 19, 28, 29, 33, 35, 37, 38, 40, 41, 43, 45, 46, 49, 50, 51, 52, 53, 54, 56, 58 and 59: No. 58 in Charrington and Blomfield in early state with title *Tempio di Bellona*. Soane has 32 and 34 not in either of the other copies. The order in which the *Vedute* occur differs slightly in each copy. In addition to the *Vedute*, the Charrington, Blomfield and Leicester Galleries copies contain the following: (1) Portrait of Piranesi by Polanzani, as frontispiece (as in *Opere Varie*, &c.). [(2) Title-page and *Vedute*]. (3) *Antichità Romane de' Tempi della Repubblica*, 1748 (28 plates). (4) *Opere Varie* (Blomfield copy lacks the title in type) Frontispiece (*Prima Parte di Architetture*), then Pls. 1–16 and 22–27 of list given under *Opere Varie*, later edition B (but 15, 16, 22–27 before the numbers as in earlier editions of the *Opere Varie*). Pls. 22–27 follow after the *Carceri*. (5) *Invenzioni capric di Carceri* (1st edition, with title-page in 2nd state). [The Blomfield copy also has impressions of the frontispiece to the *Vedute di Roma* repeated, printed in two portions, at end of *Opere Varie*]. The order of the above differs slightly in each, but the indication is sufficient to show the contents. For discussion of the date (which is complicated by the fact that some of the *Vedute* included are as late as 1760 according to the catalogue of 1792) see my text, p. 7.

1753. *Trofei* | *di Ottaviano Augusto* | *innalzati per la Vittoria ad Actium e conquista dell' Egitto* | *Con varj altri ornamenti diligentemente ricavati dagli avanzi più preziosi* |

delle fabbriche antiche di Roma | Utili a Pittori Scultori ed Architetti | disegnati ed incisi | da Giambattista Piranesi Architetto Veneziano. | Si vendono in Roma | da Giovanni Bouchard Mercante Librajo sul Corso a S. Marcello | In Roma MDCCLIII. F. 133–143. G. II. XI (Catalogue of 1792). VIII (Catalogue of 1800). Title in type (as above). 10 unnumbered plates (including vignette *Frammento di uno scudo* on title-page): including No. 34 of the *Vedute di Roma.*

[Later edition.] Dated 1780 in catalogue of 1792. New engraved title, and five plates by Francesco Piranesi added (Nos. 4, 5, 7, 8, 9), one dated 1778. Only plates 4, 5, 7, 8, 9, 10, 11 numbered (some editions are before the numbers). In this edition the *Frammento di uno scudo* which occurs on same page with new engraved title is numbered XVIII, a relic of its place in the *Rovine dell Castello dell' Acqua Giulia*, 1761.

1756. *Le Antichità | Romane | Opera | di | Giambatista | Piranesi | Architetto Veneziano | Divisa in quattro tomi | nel primo de' quali si contengono | gli avanzi degli antichi Edifizi di Roma, | disposti in Tavola topographica | secondo l'odierna loro esistenza | ed illustrati co' frammenti dell' antica Iconografia marmorea, | e con uno Indice critico della loro denominazione | arrichito di tavole suppletorie | fralle quali si dimostrano | l'elevazione degli stessi avanzi: l'andamento degli antichi Acquedotti nelle vicinanze e nel dentro | di Roma, correlativo al Commentario Frontiniano ivi esposto in compendio: la Pianta | delle Terme le più conspicue: del Foro Romano colle contrade circonvicine: | del Monte Capitolino: ed altre le più riguardevoli | Nel secondo, e nel Terzo | Gli avanzi de' Monumenti | Sepolcrali esistenti in Roma, e nell' Agro Romano colle loro | rispettive piante, elevazioni, sezioni, vedute esterne ed interne: colla dimostrazioni | de' sarcofagi, ceppi, vasi cenerarj, e unguentarj, bassirilievi, stucchi | musaici, iscrizioni, e tutt' altro ch' è stato in essi ritrovato: | e colle loro indicazioni, e spiegazioni. | Nel quarto | I Ponti antichi di Roma che inoggi sono in essere, colle Vestigia dell' antica Isola | Tiberina, gli Avanzi de Teatri, de' Portici, e di altri Monumenti, | eziando colle loro indicazioni e spiegazione. | Tomo Primo | In Roma MDCCLVI | Nella Stamperia di Angelo Rotilj | nel Palazzo de' Massimi. | Con licenza de' superiori | si vendono in Roma dai Signori Bouchard, e Gravier Mercanti libraj al Corso | presso san Marcello.* F. 144–395. G. 12. I–IV (Catalogues of 1792 and 1800). Vol. I. Portrait of Piranesi, engraved by Polanzani (1750), generally prefixed: Title-page in type (as above): [1] Etched frontispiece (with dedication to Lord Charlemont in rare early copies): pp. 4 (preface, imprimatur and list of Piranesi's work hitherto published), with 1 initial: Pls. II–VII: pp. 40, with 1 head- and 1 tail-piece, and 1 initial: Pls. VIII–XXXVIII (each number including two on a page): pp. i–xi, with two initials: Pls. XXXIX–XL: pp. iii, with 1 initial: Pls. XLI–XLIII: pp. iv: Pl. XLIIII: Text with Index vi. Vol. II Pl. I: Etched frontispiece (with dedication to Lord Charlemont in rare early copies): Pl. II (double plate [in B.M.L. copy before number]: Pls. III–LXIII. Vol. III. Pl. I Etched frontispiece (with dedication to Lord Charlemont in rare early copies): Pl. II (double plate) [In B.M.L. copy before number]: Pls. III–LIV. Vol. IV. Pl. 1 Etched frontispiece (with dedication to Lord Charlemont in rare early copies): Pl. II (double plate): Pls. III–LVII. In all 218 numbered plates as above (44 in Vol. I, 63 in II, 54 in III, 57 in IV). A copy in the Soane Museum only contains 56 plates in Vol. IV. Most of the 1756 editions which I have noted contain plates as above. Giesecke notes 43 for Vol. I, and 56 for Vol. IV as the proper number in ed. 1756. These differences undoubtedly show earlier and later issues of the edition with the title-page of 1756, even after the alteration of the dedication of frontispieces, caused by a quarrel with Lord Charlemont, described in the *Lettere di Giustificazione* of 1757. Some copies (e.g. B.M.L.) contain the

first and second of the letters which were published separately in 1757. In engraving several of the plates of Vols. II and III Piranesi was assisted in the figures by Barbault. Pls. XXIII–XXVI of Vol. III are etched by Girolamo Rossi (three being inscribed as after Antonio Buonamici). For a separate issue of 11 of the plates in an earlier state see *Camere Sepolcrali* (about 1750?).

[Later Edition: 1784.] *In Roma* | *MDCCLXXXIV* | *nella Stamperia Salomoni alla Piazza di S. Ignazio* | . F. 144–395. G. 12 a. Portrait of G. B. Piranesi by Francesco Piranesi after Giuseppe Cades prefixed in place of the Polanzani. The first frontispiece with dedication to Gustavus III of Sweden.

1757. *Lettere* | *di* | *Giustificazione* | *scritte a Milord* | *Charlemont* | *e a' di lui agenti* | *di Roma* | *dal Signor Piranesi* | *Socio* | *della real Società* | *degli Antiquari* | *di Londra* | *intorno la dedica* | *della sua opera* | *delle antichità Rom* | *Fatta allo stesso Signor* | *ed ultimamente* | *soppressa* | *In Roma MDCCLVII* | . (On scroll above): *Iustissimo Casu* | *obliteratis* | *tantae vanitatis* | *nominibus* | *Plin. Lib.* XXXVI | Cap. XXII | . Fly-leaf with etched border of architect's instruments, and twin serpents; etched title and 8 numbered plates. F. p. 63, A. G. 13. Pp. xxviii (containing *Prefazione*, *Avviso al pubblico*, and three letters, the first two to Lord Charlemont, the third to Signor A. . . . G. . . [Aug. 25, 1756, Feb., 1757, May 31, 1757], and footnotes referring to the plates) with 4 head- and 1 tail-piece. Pl. X(?). B.M.L. Oxford (Bodleian). Windsor (Royal Library). Berlin (Kunstgewerbe Museum). Tubbs. The three copies examined by me contain 8 numbered plates. The Ex Libris etched border in the B.M.L. copy contains manuscript dedication, probably in Piranesi's hand, *All' Illmo Sigre Il Sigr Riccardo Hayward Scultore Celebre.* Giesecke describes the work as containing 10 plates. Pls. I–IV occur in later state in the later edition B of the *Opere Varie* (q.v.). I give here indication of the lettering in the present rare edition: I. Inscribed *Tav. I* in upper l., and in margin *Primo Frontespizio dell' Opera . . . l'Iscrizione* (3 lines) [= *Opere Varie*, later ed. B, pl. 20 b.]. II. Inscribed *Tav. II* in upper r., and in margin *Secondo Frontespizio . . . lettera* (4 lines) [= *Opere Varie*, 17 b.]. III. Inscribed *Tav. III* in upper r., and in margin *Frontespizio Terzo*, and two lines of references, A and B on either side [= *Opere Varie*, 18 a]. IV. Inscribed *Tav. IV* in lower r., and in margin *Quarto Frontespizio.* Dedication shown beneath the pediment [= *Opere Varie*, 20 a]. V (folding plate). Inscribed *Tav. V* and in margin: *Prima Iscrizione di Milord Charlemont desunta con esattissima imitazione e nella grandezza et nel carattere dell' originale, che l'autore ha poi depositate nella Biblioteca . . . Corsini alla testa del primo Tomo dell' opera di cui si tratta . . .* (3 lines). VI. Inscribed *Tav. VI*, and *Seconda Iscrizione di Milord Charlemont . . .* (4 lines). VII. Inscribed *Tav. VII*, and in margin: *A. Lapide del primo frontespizio . . . D. Epistolio del quarto parimente con esse* (2 lines). VIII. Inscribed *Tav. VIII*, and in margin: *A. Complimento al Pubblico sostituito nel primo Frontespizio . . . terzo e quarto* (3 lines). Pls. I–IV reproduce on a small scale the frontispieces to the four volumes of the *Antichità Romane*, showing the original dedications. The later plates reproduce the inscriptions themselves alone, and their places on the original plate in the *Antichità Romane.* The volume was suppressed soon after publication, which accounts for its extreme rarity. An earlier edition of the first and second letters (on five folio pages) is found inserted in some copies of the *Antichità Romane* 1756 (no doubt in the issues that went out early in 1757, before the appearance of the separate edition of the three letters).

1761. *Iannis Baptistae* | *Piranesii* | *Antiquariorum* | *regiae societatis Londinensis* | *socii* | *de* | *Romanorum* | *Magnificentia* | *et Architectura* | *Romae MDCCLXI* [*Della* | *Magnifi-*

cenza | *ed Architettura* | *de' Romani* | *Opera* | *di Gio. Battista Piranesi* | *socio della reale* | *accademia* | *degli antiquarj* | *di Londra*]. F. 927–66. G. 14. VII (Catalogues of 1792 and 1800). Latin and Italian engraved titles (as above). Portrait of Pope Clement XIII engraved by D. Cunego after G. B. Piranesi: pp. [2], dedication, with one initial. Pp. 212, with 2 initials and 2 tail-pieces: Pl. XXXVIII. For supplement (generally bound at end of this volume) see 1765, *Osservazioni.*

1761. *Le Rovine dell Castello* | *dell' Acqua Giulia* | *situato in Roma presso* | *S. Eusebio, e falsamente* | *detto dell' Acqua Marcia* | *colla dichiarazione di uno* | *de' celebri passi* | *del comentario Frontiniano* | *e sposizione della maniera* | *con cui gli antichi Romani distribuivan* | *le acque per uso della città* | *di Gio. Battista Piranesi.* F. 396–420. G. 16. XIII (Catalogue of 1792). IX (Catalogue of 1800). Dated *Rome*, 1761 on title-page in type. Engraved title (as above): pp. 26, with 2 initials and 2 tail-pieces: Pl. XIX. (Pl. XVIII is the *Frammento di uno scudo* which appears on the printed title of first edition, and on first page of 2nd edition of the *Trofei di Ottaviano Augusto.*)

[1762.] *I. B.* | *Piranesii* | *Lapides* | *Capitolini*: | *sive* | *Fasti Consulares* | *triumphalesque Romanorum* | *ab urbe condita* | *usque ad Tiberium* | *Caesarem.* F. 421–27. G. 17. XII (Catalogue of 1792). IX (Catalogue of 1800). Etched title (as above); etched dedication to Clement XIII; pp. [4], preface, with 1 head-piece: pp. 61, with 2 tail-pieces: Pl. I. The catalogue of 1792 dates (*approbatio*) 16 June, 1761.

1762. *Ioannis Baptistae* | *Piranesii* | *Antiquariorum* | *Regiae Societatis* | *Londinensis* | *Socii* | *Campius Martius* | *Antiquae* | *Urbis* | *Romae, MDCCLXII.* (With dedication) *Roberto* | *Adam* | *Brittanno* | *Architecto* | *Celeberrimo*, and (in margin) *Veneunt apud Auctorem in aedibus Comitis Thomati via Felice prope Templum SS. Trinitatis in Monte Pincio.* [*Il Campo* | *Marzio* | *dell' Antica Roma* | *Opera* | *di G. B. Piranesi socio della reale società* | *degli antiquari di Londra*]. F. 428–79. G. 18. XV (Catalogue of 1792). X (Catalogue of 1800). Two engraved titles (as above). Pp. [8], dedication in type (to R. Adam), with 2 head-pieces: pp. 69 [70], with 2 initials, and 2 tail-pieces; pp. xii: pp. xvii [xviii]: pl. XLVIII. (Pl. XXXI is a large folding plate engraved by Arnold van Westerhout after Francesco Fontana.)

[? Later Edition: n. d.] With the 2 engraved titles, but with printed text in Italian only. Pp. 31 [32]. Described by Dr. Thomas Ashby (*Burlington Magazine*, Nov., 1918) from a copy in his own collection.

[1764.] *Antichità* | *di* | *Cora*, | *descritte ed incise* | *da Giovambat.* | *Piranesi.* F. 537–50. G. 22. XIV (Catalogue of 1792). IX (Catalogue of 1800). The catalogue of 1792 dates (*approbatio* ?) 1763. The engraved catalogue described as No. 4 in my text has a MS. addition *nel mese di Maggio 1764 si daranno alla luce le Antichità di Cora e di Albano.* Half-title (type): etched title (as above): pp. 15 [16], with head-piece and 1 illustration (p. 16): pl. X.

[1762–4.] *Descrizione* | *e disegno* | *dell' Emissario* | *del Lago* | *Albano* | *di Gio Batista* | *Piranesi.* F. 480–91. G. 20. XVI (Catalogue of 1792). XI (Catalogue of 1800). Engraved title: pp. 20, with initial and tail-piece: Pl. IX (Pl. III being from 2 plates). The catalogue of 1792 dates (*approbatio*) April 1, 1762. This work is cited in three editions of the engraved catalogue known to me (see Nos. 3, 4, 5 as described in my text), before being replaced by general title *Antichità d'Albano.* Later this work and the following were generally bound up with and after the *Antichità d'Albano.*

[1762-4.] *Di due spelonche | ornate dagli antichi | alla Riva del Lago | Albano* | . F. 492-504. G. 21. XVI (Catalogue of 1792). XI (Catalogue of 1800), pp. 9 [10], with head-piece: 12 plates. The catalogue of 1792 dates (*approbatio*) Aug. 30, 1762.

1764. *Antichità d'Albano | e di Castel Gandolfo | Descritte ed incise | da | Giovambattista | Piranesi | in Roma l'anno 1764.* F. 505-36. G. 19. XVI (Catalogue of 1792). XI (Catalogue of 1800). Half-title (type): engraved title (as above): etched dedication to Clement XIII: pp. [2] (dedication in type), with 1 etched initial: pp. 26: 26 plates. The Catalogue of 1792 dates (*approbatio*) Jan. 5, 1762. The two preceding are nearly always bound up after the present work.

1764. *Raccolta di alcuni disegni del Barbieri da Cento detto il Guercino, incisi in rame e presentati al singolar merito del Sig. T. Jenkins . . . dall' architetto . . . G. B. Piranesi. In Roma 1764.* F. 983-86. G. 23. XXIX (Catalogue of 1792). XXI (Catalogue of 1800). Described in catalogue of 1792 as 'en 28 planches'. Frontispiece (with etching after Guercino), and three other plates (two after Guercino, one after Ghezzi) etched by G. B. Piranesi (Nos. 926 b and 931 a and b in Paris ed. of Firmin-Didot). The majority of the plates in this publication of G. B. Piranesi were engraved by Bartolozzi. I have not examined an undoubted first edition of this work. The copy in the B.M. is bound up with other plates after Guercino, and the B.M.L. only possesses the Paris ed. of Firmin-Didot (which contains plates that I have noted). Giesecke (perhaps rightly in relation to 1764 ed.) only describes 2 plates in addition to the frontispiece as by Piranesi.

1765. *Osservazioni | di Gio. Battista Piranesi | sopra la | lettre de M. Mariette | aux auteurs de la Gazette | Litteraire de l'Europe, | Inserita nel | Supplemento dell' istessa Gazetta stampata | Dimanche 4. Novembre | MDCCLIV. | E parere su l'Architettura, con una Prefazione ad un nuovo Trattato della introduzione e del progresso delle | belle arti in Europa ne' tempi antichi. In Roma | MDCCLXV | con licenza | de superiori.* F. 967-82. G. 25. VII (Catalogues of 1792 and 1800). Engraved general title as above. *Osservazioni*: pp. 8, with 1 head-piece. *Parere su l'Architettura*: pp. 8, with 1 head- and 1 tail-piece, 6 unnumbered plates. *Della Introduzione*: pp. 7 [8], with 1 head- and 2 tail-pieces, Pl. III (the first lettered above *Essais de différentes Frises . . .*). This work is bound as a supplement to *Della Magnificenza ed Architettura de' Romani*, 1761.

1766. *A view of part of the intended bridge at Blackfriars in August, 1764, by Robert Mylne, architect. Engraved by Piranesi at Rome. Publish'd according to Act of Parliament 10th March, 1776.* F. 991. B.M. (2 impressions). Soane.

1769. *Diverse Maniere | d'adornare i cammini | ed ogni altra parte degli edifizj | desunte dell' architettura Egizia, Etrusca, e Greca | con un | Ragionamento Apologetico | in difesa dell' Architettura Egizia, e Toscana | opera | del Cavaliere Giambattista Piranesi Architetto.* Roma, 1769. [Title in type repeated in English and French.] F. 854-926. G. 26, XXVIII (Cat. of 1792). XX (Cat. of 1800). Engraved title and engraved dedication (to G. B. Rezzonico): pp. [2] dedication in type: pp. 35 [38] text, with 1 head- and 1 tail-piece, 1 small plate, and three larger plates. Pl. LXVI.

[1775-6.] (Colonna di Trajano.) *Trofeo o sia magnifica | colonna coclide di marmo | . . . | ove si veggono | scolpite le due guerre daciche | fatte da Trajano | inalzata nel mezzo del Gran Foro | etc. . . .* F. 551-73. G. 27. [XVIII] (Catalogue of 1792). XIV (Catalogue of 1800). 19 plates (including title and dedication plates) by G. B. Piranesi. 2 plates by Francesco. Dated March 10, 1775 in Catalogue of 1792. The plates numbered I-XXI in later states (many of the 'plates' being printed from more than one copper-plate). I have not examined an edition with text in type, which is said to be extremely rare.

[1776-7.] *Colonna Antonina.* [A series of plates representing the Column of Marcus Aurelius.] F. 574-76. G. 27. XIX (Catalogue of 1792). XIV (Catalogue of 1800). Dated June 10, 1776, in Catalogue of 1792, and described as in 7 plates. Generally mounted in a roll (as in the case of the two other works on the Roman columns), so that it is difficult to be certain of the number of the plates. In later states they are numbered following the *Colonna di Trajano* as Pl. XXII (2 folio plates, showing views of column in Piranesi's time, reconstruction, and plan) and XXIII large folding view, from several plates.

[1779-80.] *Colonna eretta in memoria dell' apoteosi di Antonino Pio e Faustina sua moglie, &c.* F. 577-82. G. 27. XIX (Catalogue of 1792). XIV (Catalogue of 1800). ? 6 plates. Dated Jan. 15, 1779, in catalogue of 1792, and described in catalogue of 1792 as 'en plusieurs planches'. Numbered in later states XXIV-XXVII (4 large views of the pedestal) and XXVIII (map of situation, and view of elevation).

1778. *Vasi, candelabri, cippi | sarcofagi, tripodi, | lucerne, ed ornamenti antichi | disegnati ed incisi dal cav. Gio. Batt. Piranesi | publicati l'anno MDCCLXXIIX.* F. 601-718. G. 28. XVII (Catalogue of 1792). XII, XIII (Catalogue of 1800). The Catalogue of 1792 gives '2 vols en 114 comprises les doubles planches *Nota* ceux gravés jusq'à l'an 1778 sont publiées par le Chev. Jean Baptiste, les autres du 1779 jusq'à présent par le Chev. François . . .' Then follows list of 110 plates (double plates being counted as 1) with dates of production. The plates by G. B. Piranesi produced between 1768-78. Eight by Francesco (Nos. 13, 14, 20, 72, 74, 77, 87, 109) produced between the years 1779 and 1786.

1778. Four plates in Robert and James Adam, *Works in Architecture.* Fol. F. 987-90. Vol. II. Cahier IV. Sion House. Pl. I. Section of one side of the Hall at Sion House. Pl. III. Ceiling of the Hall at Sion House. Pl. IV. Two sections of the Anti-room at Sion House. Pl. V. Ionic order and other details of the Ante-room of Sion House. The four plates lettered as published in 1778.

[1778-9.] *Différentes vues de quelques | Restes de trois grands Edifices | qui subsistent encore dans le milieu de | l'ancienne Ville de Pesto autrement Pos|idonia qui est située dans la Lucanie.* F. 583-99. G. 29. XX (Catalogue of 1792). XV (Catalogue of 1800). Etched frontispiece (with title), and Pl. XX. Dated Sept. 15, 1778 in the catalogue of 1792. All the plates signed *Cav. Piranesi f.* (and so, ostensibly, by G. B. Piranesi) except the frontispiece, and Pls. XIX and XX, which are signed by Francesco. There is also a rejected version of pl. XII in the B.M. The original drawings for fifteen of the series attributed variously to G. B. Piranesi and Francesco Piranesi are in the Soane Museum (i. e. for Nos. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 16, 17). All are in the same direction as the prints except No. 2, which is in reverse. See discussion as to authorship in my text, p. 19.

[1778-9.] *Pianta di Roma e del Campo Marzo.* F. 600. G. 30. XX (Catalogue of 1792). XVI (Catalogue of 1800). Dated Sept. 15, 1778 in catalogue of 1792. This being *approbatio* it might not have been published until 1779. On 4 plates (2 for the plan and 2 for title and topographical index). This is often bound with later issues of the *Vedute di Roma.*

Posthumous. *Dimostrazione dell' Emissario del Lago Fucino.* XXXII p. 29 (Catalogue of 1792). XXIII (Catalogue of 1800). Signed *Cav. Gio. Batta. Piranesi delineo, e incise a l'aquaforti. Cav. Francesco Piranesi incise a bollino.* Described in Catalogue of 1792 as 'designé par . . . Jean Baptiste l'an 1760, et achevé par le Chev. François Piranesi . . . en deux feuilles l'année 1791'. In 2 parts (2 plates for subject, 2 for the lettering).

Supplementary Notes on certain plates with ambiguous signatures, and on copies of the *Vedute di Roma* by Laura Piranesi.

Guattani, G. A. *Della Gran Cella Soleare nelle Terme di Antonino Caracalla*, in his periodical, *Monumenti Antichi Inediti*, Rome, 1788, October, p. 73. After p. 80, a *View of the Baths of Caracalla* ($7\frac{3}{4} \times 11\frac{1}{4}$ in.). Signed: *Piranesi F.* Lettered below *A. Traccia Orizzontale . . . semicircolare.* Dated *8bre 1788.* Numbered upper r.: *T. 1.* B.M.L. Reprinted in Guattani's *Roma Descritta ed Illustrata*, 1795 and 1805 (between pp. 40 and 41 in B.M.L. copy of 1805 ed. *T.1* replaced by *No. 44*, its order in the book, and the earlier date erased). Attributed by Dr. Thomas Ashby (see *Architectural Review*, June 1922). I do not think the plate belonged to the 8vo pamphlet on the same subject, issued by Guattani in 1783. Not by G. B. Piranesi, but probably by Francesco, whose style it resembles.

Venuti, Ridolfino. *Accurate e succinta Descrizione topografia delle antichità di Roma.* Rome (presso Piale) 1824. B.M.L. Contains 11 plates, signed *Piranesi inc.* or *fe.*, each measuring about 5 × 7 inches, copied from the *Vedute di Roma*, &c. Two of the same had appeared earlier in *Raccolta di 50 Vedute di Roma incise da Piranesi, Morelli, Pronti ed altri celebri Bullini.* Rome (presso Piale) n.d. [after 1815]. B.M.L., Maps. Dryer in style than the plate in Guattani. Can they be by Pietro Piranesi, of whom no record exists after 1807?

I would add that far better copies of the *Vedute di Roma*, reproducing wonderfully in miniature the characteristics of G. B. Piranesi's style, are signed by Laura Piranesi [two known to me being (1) *Veduta del Tempio di Cibele nella Pizza della Bocca della Verità* $5\frac{1}{8} \times 7\frac{5}{8}$. After *Veduta* 47. Coll. of M. Achille Chariatte, London (1922). (2) *Veduta del Tempio di Bacco oggi detto S. Urbano.* $5\frac{1}{2} \times 8\frac{3}{4}$ in. After *Veduta* 48. B.M. Chariatte]. I have also noted in M. Chariatte's collection several other smaller unsigned copies of the *Vedute* (about $3\frac{7}{8} \times 5\frac{1}{8}$ in.) which are exactly similar in style. I have not been able to find whether they belong to any book or series.

LIST OF THE PIRANESI WORK

IN THE

REGIA CALCOGRAFIA, ROME

Transcribed from the Catalogo Generale dei Rami incisi posseduti dalla Regia Calcografia di Roma. Rome, 1876.

Transcription.			Notes
		Descrizione dell' opera Piranesi con testo, in 27 volumi.	showing the allotment of the respective volumes to G. B. Piranesi, Francesco and Pietro Piranesi, and other engravers, and giving the original date of publication.
Vol.	Parte.		
I		Avanzi degli antichi edifizi di Roma, in 78 rami, e 12 fogli di testo.	G. B. P. and other etchers. 1756. *Le Antichità Romane.*
II		Avanzi de' Monumenti Sepolcrali, in 64 rami.	
III		Avanzi de' Monumenti Sepolcrali, in 55 rami.	
IV		Ponti antichi, avanzi di teatri, portici, ecc., in 65 rami.	
V		Monumenti dei Scipioni, in 6 rami, 6 fogli di testo ed una vignetta.	F. P. 1785.
VI	1	Tempi di Vesta Madre, della Sibilla, dell' Onore e della Virtù, in 22 rami, 8 fogli di testo ed una vignetta.	F. P. 1780. *Raccolta de' Tempj Antichi.*
	2	Il Pantheon, in 30 rami, e 2 fogli di testo.	F. P. 1790. *Seconda Parte de' Tempj Antichi.*
VII		Magnificenza dell' Architettura romana, in 57 rami, 28 fogli di testo e 6 vignette.	G. B. P. 1761, and *Osservazioni* 1765.
VIII	1	Architettura e Prospettive inventate ed incise del Piranesi, in 33 rami.	G. B. P. 1743, and *Opere Varie*, 1750.
	2	Carceri, in 16 rami.	G. B. P. 1750, or earlier.
	3	Archi Trionfali ed altri monumenti innalzati dai Romani, in 32 rami.	G. B. P. 1748. *Antichità Romane de' Tempi della Repubblica.* One plate by F. P. in later edition.
	4	Trofei di Ottaviano Augusto, in 14 rami.	G. B. P. 1753.
IX	1	Fasti trionfali e consolari, in 4 rami, 29 fogli di testo e 3 vignette.	G. B. P. 1762.
	2	Rovine del Castello dell' Acqua Giulia, in 20 rami, e 6 fogli di testo.	G. B. P. 1761.
	3	Antichità di Cora, in 13 rami, 3 fogli di testo e 3 vignette.	G. B. P. 1764.
X		Campo di Marte di Roma antica, in 56 rami, e 12 fogli di testo.	G. B. P. 1762.
XI	1	Antichità di Albano, in 31 rami, 5 fogli di testo ed una vignetta.	G. B. P. 1764.
	2	Descrizione e disegno dell' Emissario del lago di Albano, in 11 rami, e 4 fogli di testo.	G. B. P. 1762-4.
	3	Due Spelonche ornate dagli antichi sulle rive del lago di Albano, in 13 rami, 2 fogli di testo ed una vignetta.	G. B. P. 1762-4.

(*continued*):

Transcription.			Notes
Vol.	Parte.	Descrizione dell' opera Piranesi con testo, in 27 volumi.	showing the allotment of the respective volumes to G. B. Piranesi, Francesco and Pietro Piranesi, and other engravers, and giving the original date of publication.
XII		Candelabri, Sarcofagi, in 58 rami.	G. B. P. and F. P. 1778.
XIII		Candelabri, Sarcofagi e Tripodi, in 71 rami.	
XIV		Colonna Traiana ed Antonina, in 48 rami, colla descrizione ai latti.	G. B. P. 1775–6, 1776–7, 1779–80.
XV		Rovine del Tempio di Pesto, in 21 rami.	G. B. P. and F. P. 1778–9.
XVI		Vedute di Roma, in 71 rami.	G. B. P. 1748, &c., including *Pianta di Roma*, 1778–9, and two plates by F. P.
XVII		Vedute di Roma, in 69 rami.	
XVIII		Statue antiche, in 42 rami.	F. P. 1786 (plates dated 1780–92), after drawings by T. Piroli and others. Includes one plate by Andrea Rossi.
XIX		Teatro d'Ercolano, in 10 rami, e 12 fogli di testo.	F. P. 1785.
XX	1	Diverse Maniere di adornare camini, ecc., in 71 rami, 5 fogli di testo ed una vignetta.	G. B. P. 1769.
	2	Diversi ornati di pareti, vôlte e pavimenti in mosaico, in 14 rami.	Pub. by F. P. Paris, 1808. Engravings by Elizabeth Quevanne.
XXI	1 and 2	Raccolta di alcuni disegni del Barbieri detto il Guercino, in 89 rami.	G. B. P. 1764.
XXII		La Scuola Italiana, ossia tavole scelte dei sommi pittori della scuola italiana, in 40 rami.	Engravings by D. Cunego, G. Volpato and others. First published by Gavin Hamilton. Rome, 1773. The plates issued later by F. P.
XXIII		Soggetti diversi e prospettiva della piazza di Padova, in 28 rami, e uno foglio di testo.	Includes G B. P. Posthumous *Dimostrazione dell' Emissario del lago Fucino*; others by F. P. after Desprez, &c.
XXIV	1	Pitture della Sala Borgia, al Vaticano, in 12 rami.	Engravings by T. Piroli. Pub. by F. and P. P. Paris, 1803.
	2	Amorini e Trofei nella Villa Lante, in 16 rami e 2 fogli di testo.	Engravings by T. Piroli. Pub. by F. and P. P. Paris, 1803.
	3	Pitture del gabinetto di Giulio II, al Vaticano in 14 rami.	Engravings by T. Piroli. Pub. by F. and P. P. Paris, 1804.
	4	Pitture di Raffaello, nella Farnesina, in 8 rami.	Engravings by T. Piroli. Pub. by F. and P. P. Paris, 1804–7.
	5	Baccanti di Ercolano, in 9 rami.	Engravings by T. Piroli. Pub. by F. and P. P. Paris, 1807.
	6	Pitture, nella villa Altoviti, in 14 rami.	Engravings by T. Piroli. Pub. by F. and P. P. Paris, 1807.
XXV		Antichità di Pompeia, in 37 rami.	F. P. Paris, 1804. After drawings by G. B. P.
XXVI		Antichità di Pompeia, in 39 rami.	F. and P. P. Paris, 1807 (?), (plates dated 1804–6). After drawings by G. B. P.
XXVII		Oggetti di uso civile, militare e religioso, trovati a Pompeia e ad Ercolano, in 34 rami.	F. P. Paris, 1807 (?), (plates dated 1805–6). Engravings by F. P., one or two after drawings by G. B. P. and T. Piroli.

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VIEWS OF ROME

AND

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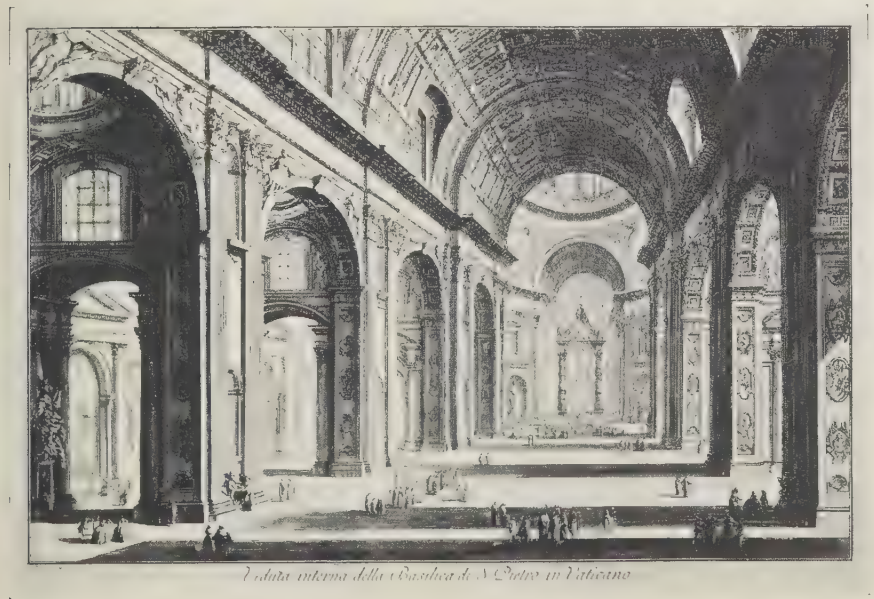

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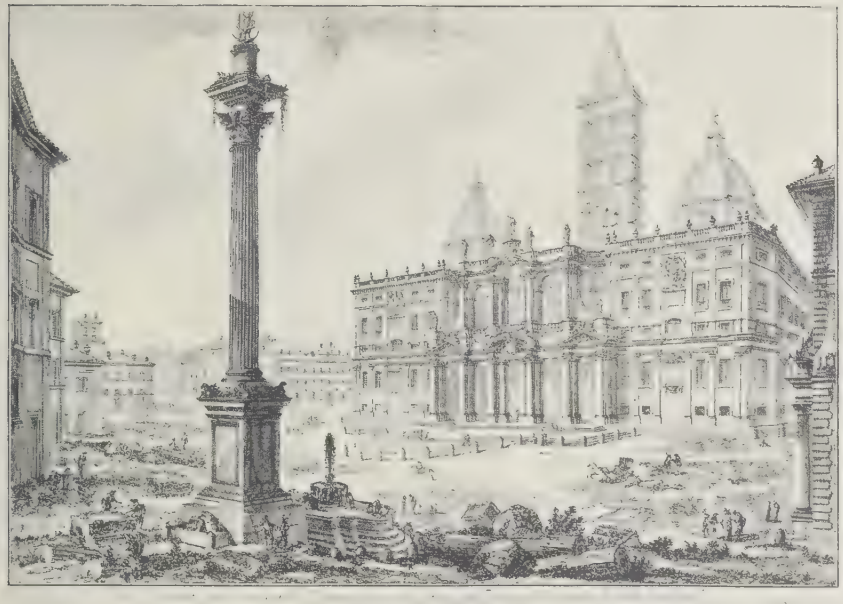

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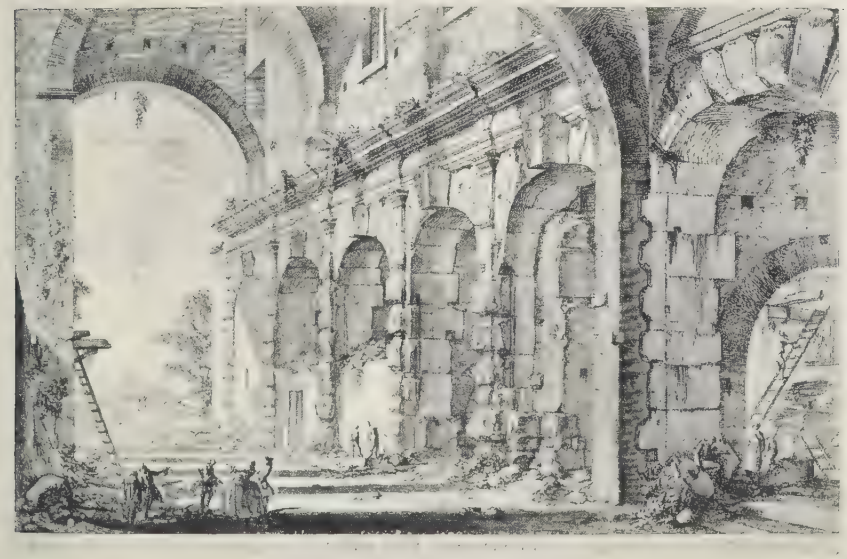

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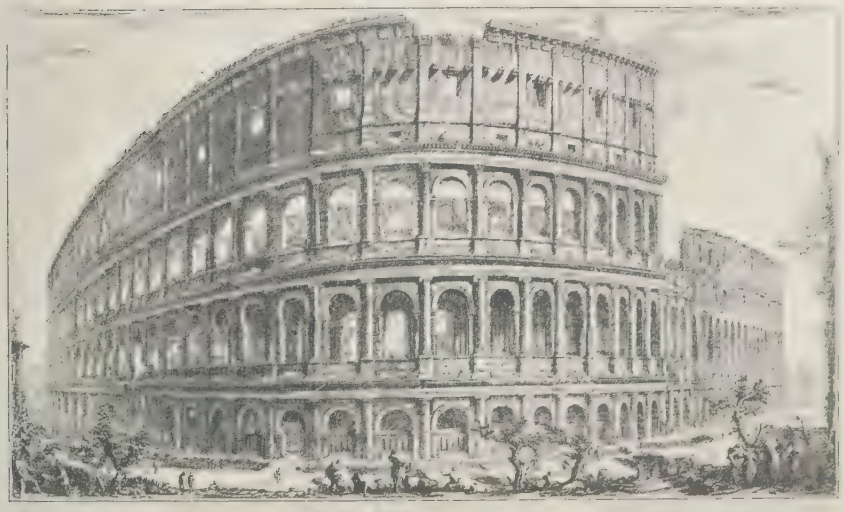

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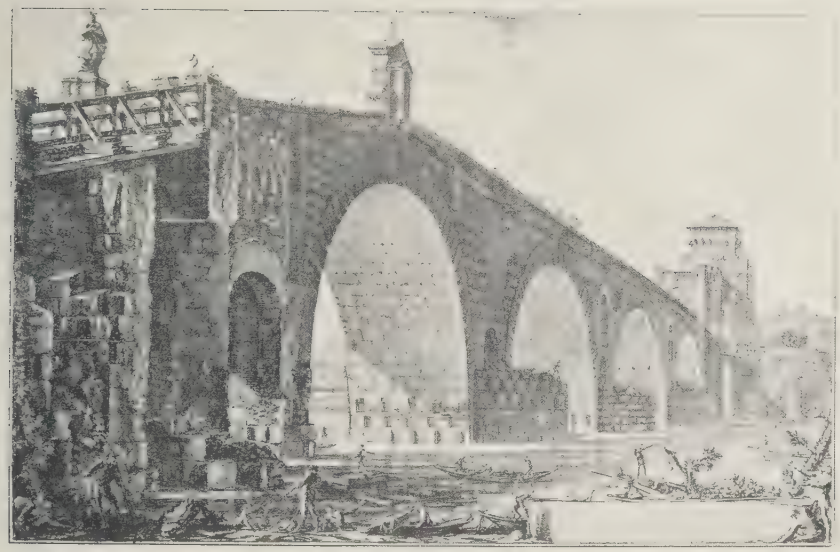

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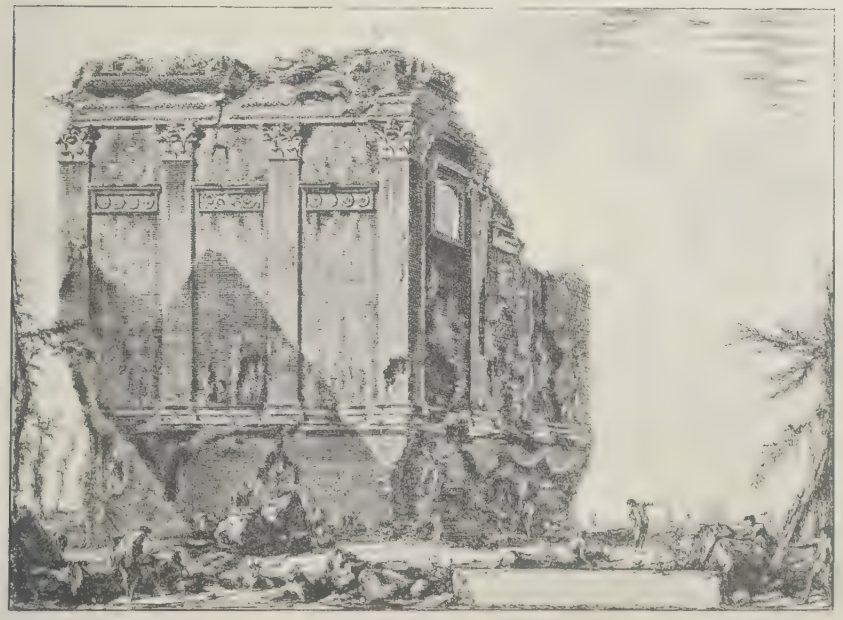

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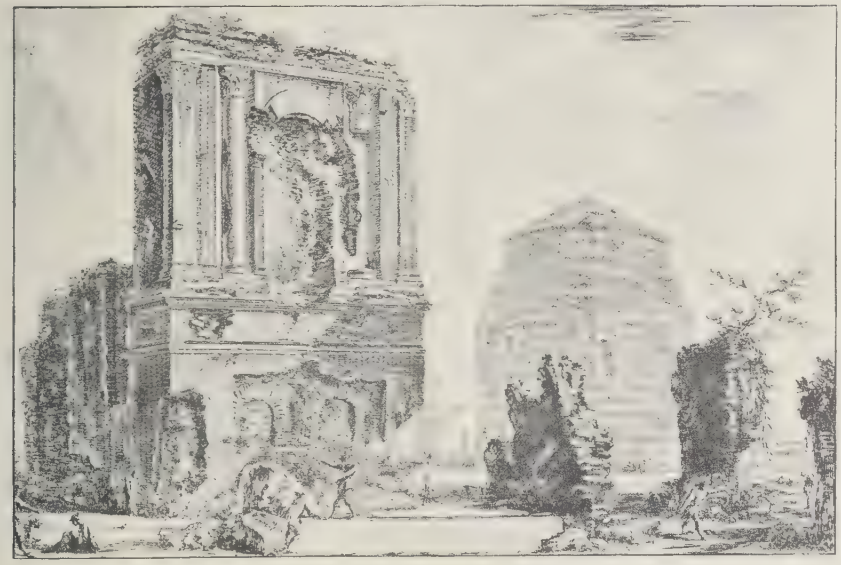

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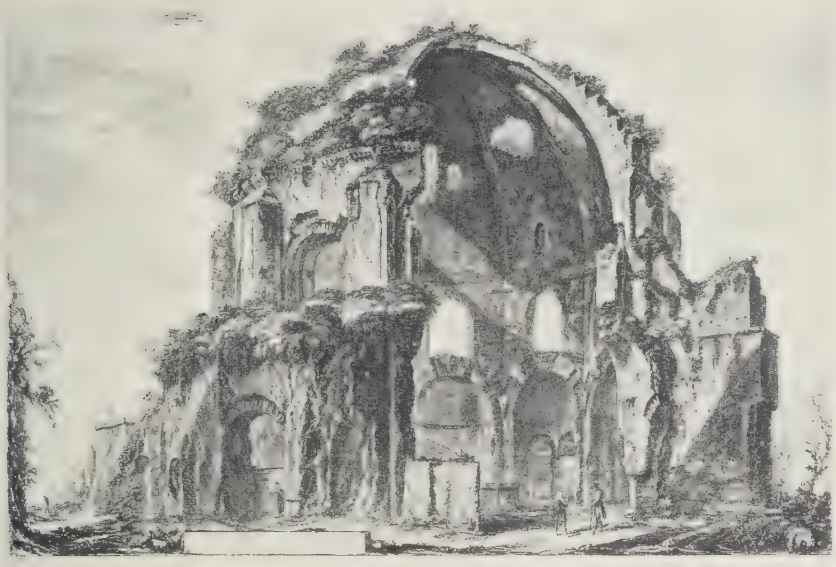

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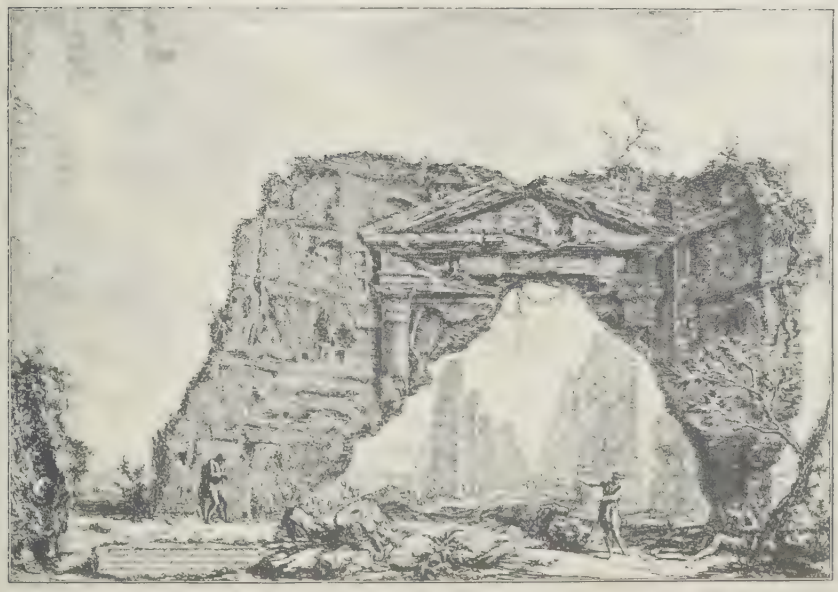

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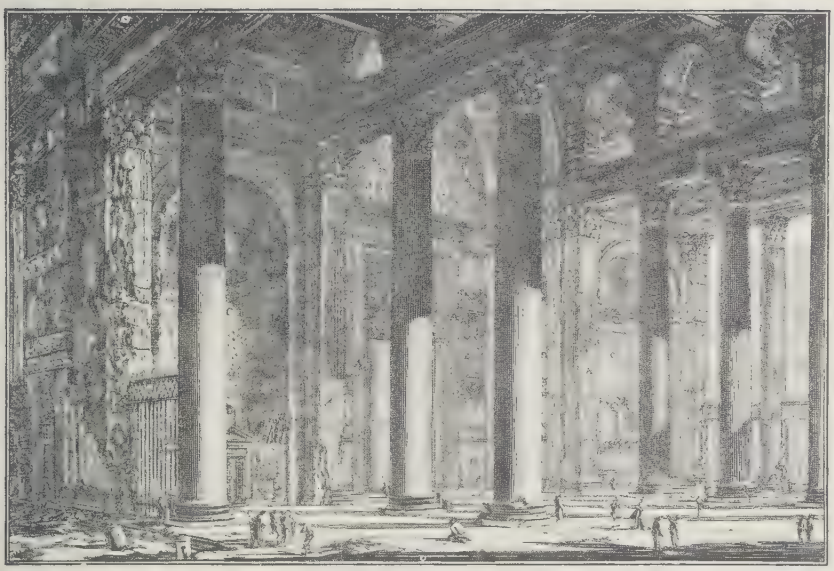

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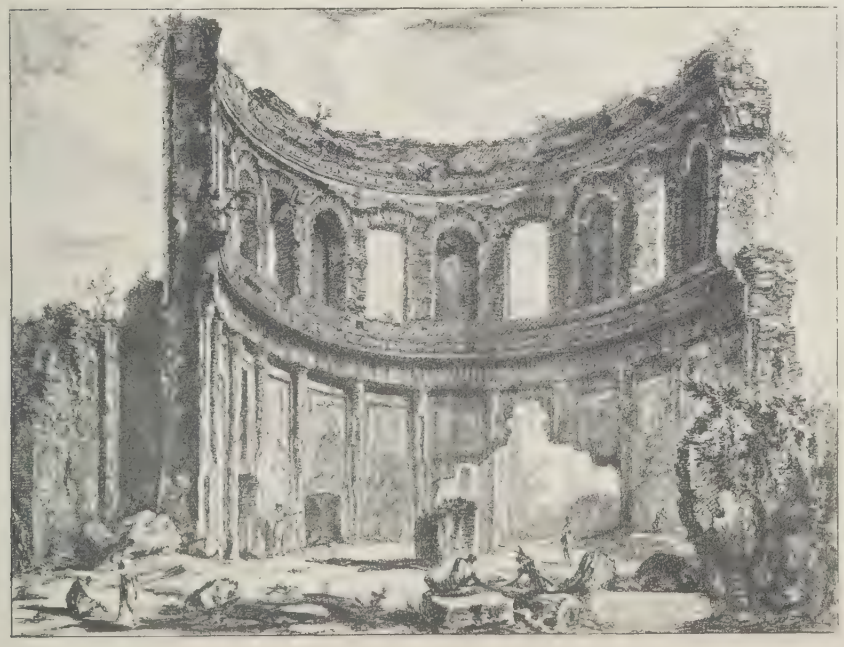

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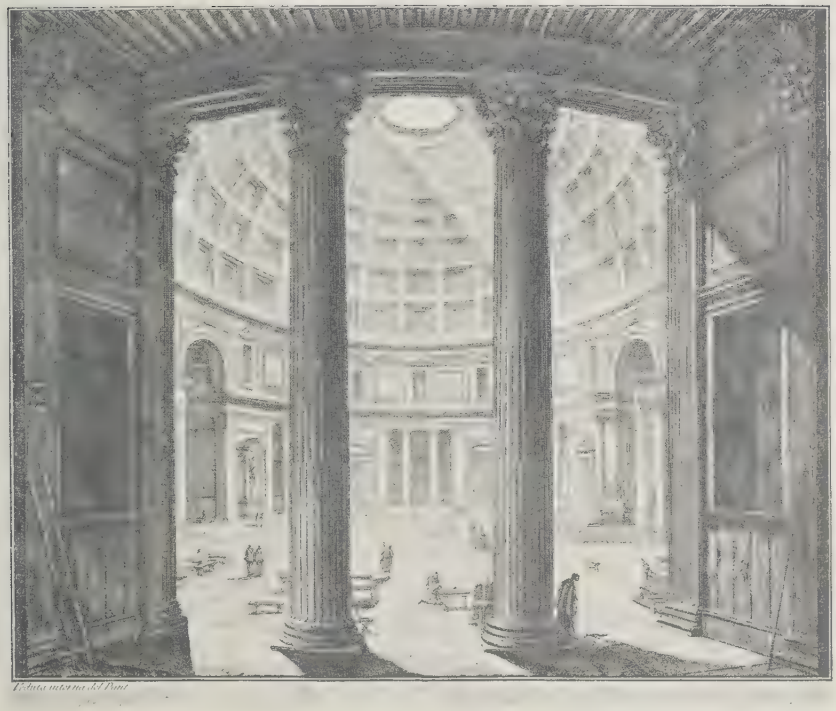

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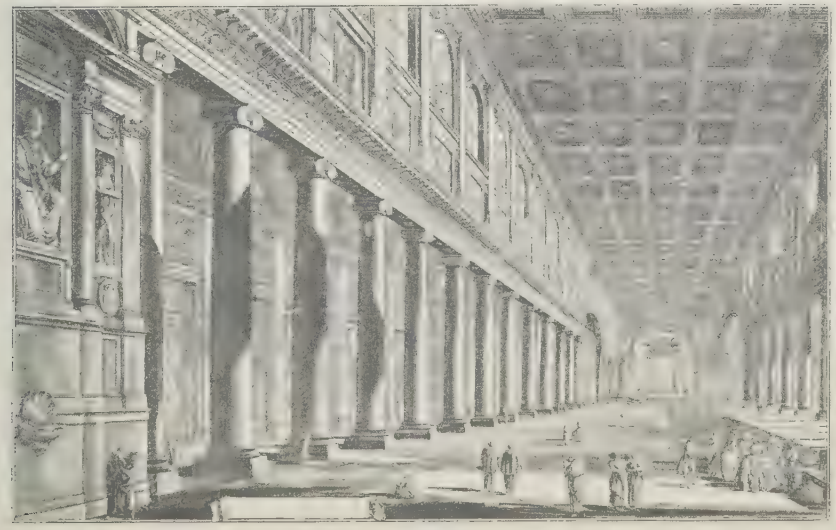

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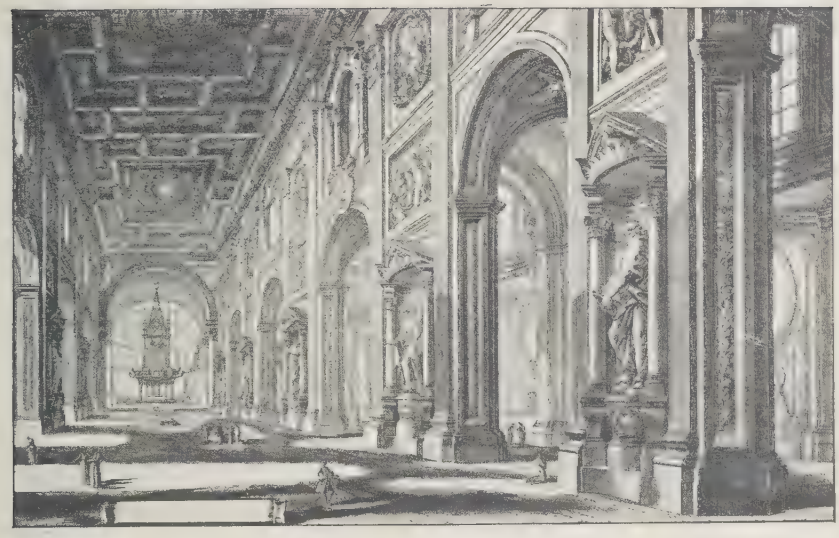

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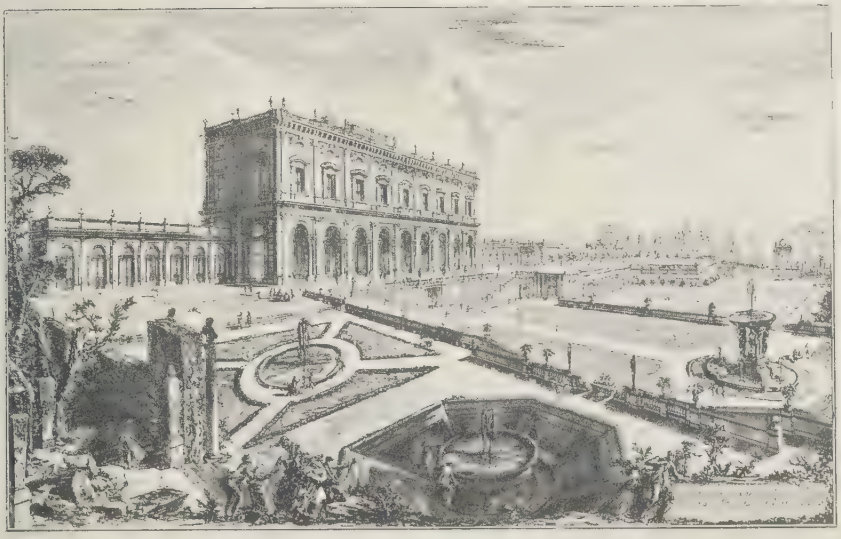

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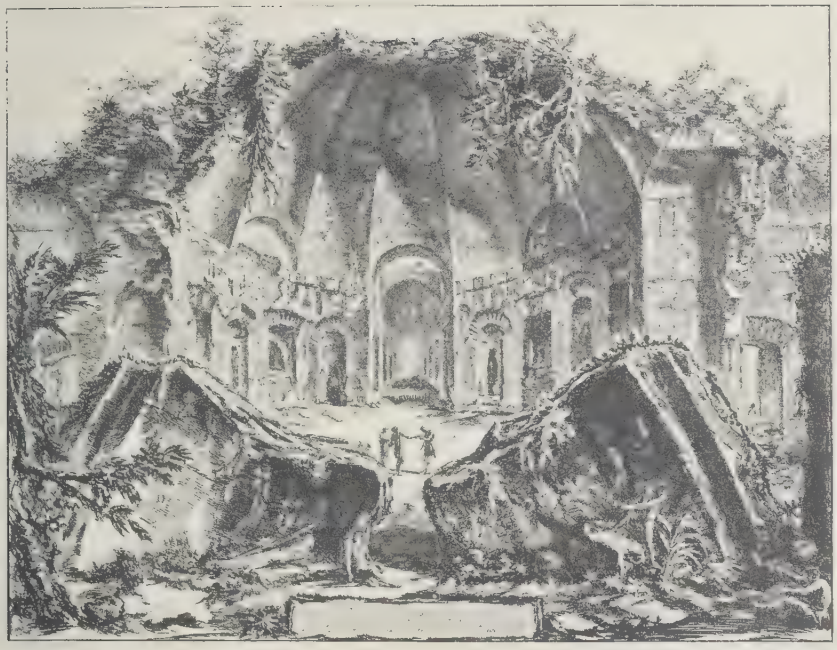

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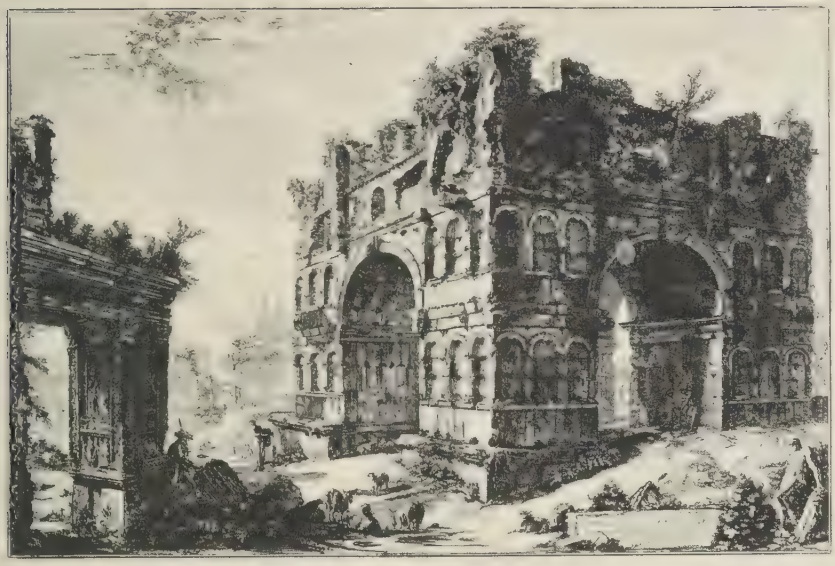

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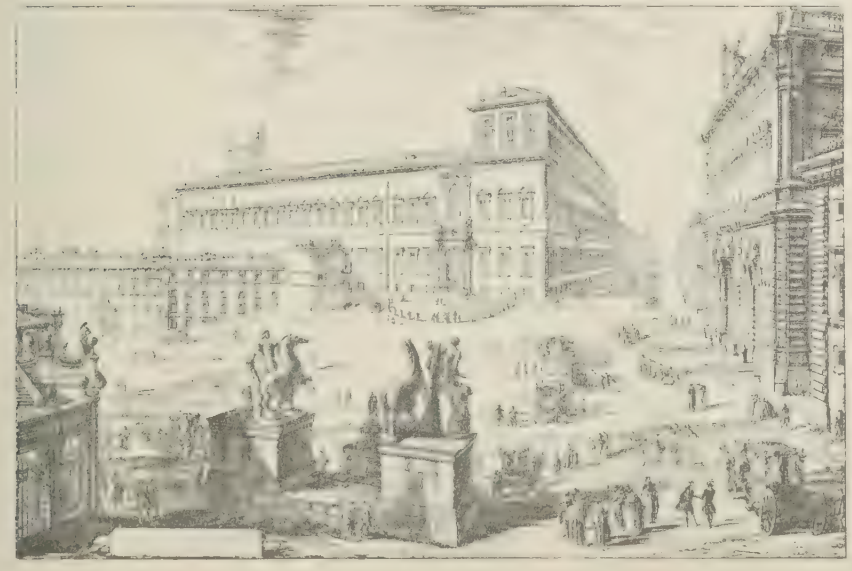

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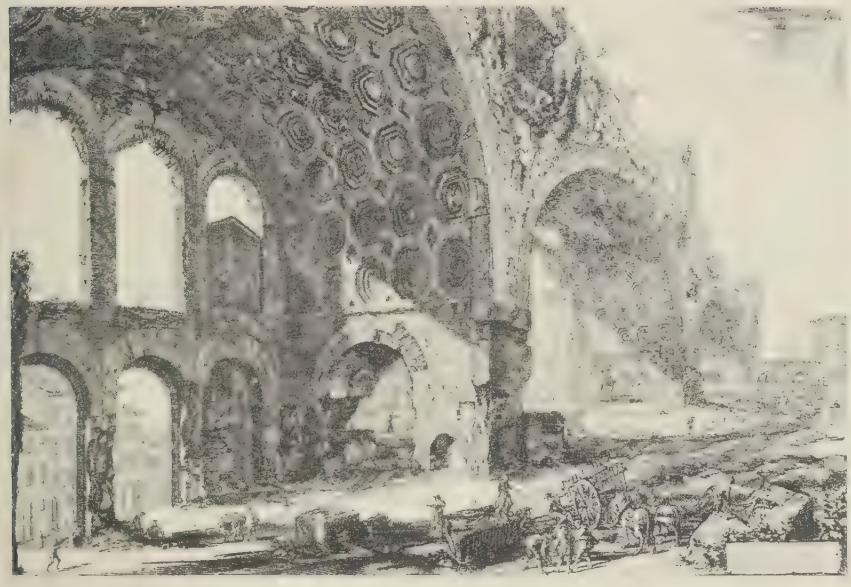

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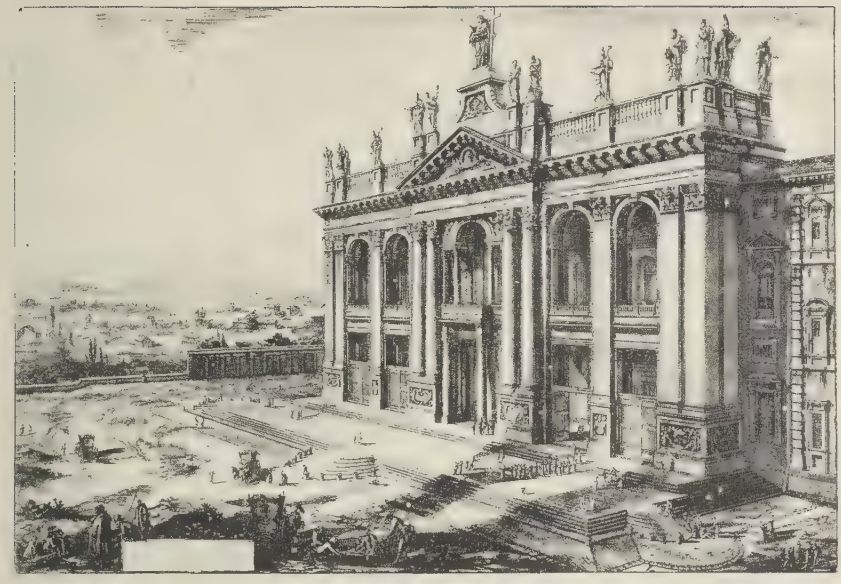

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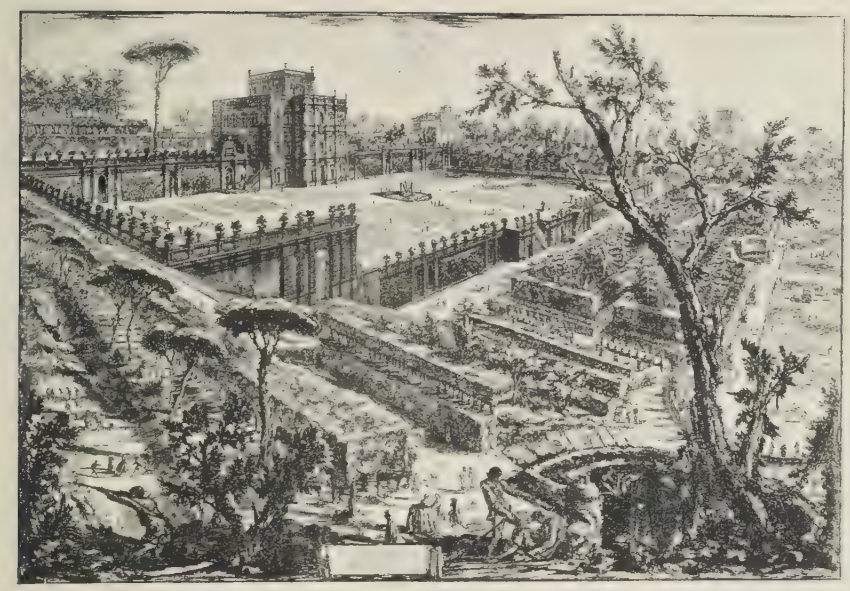

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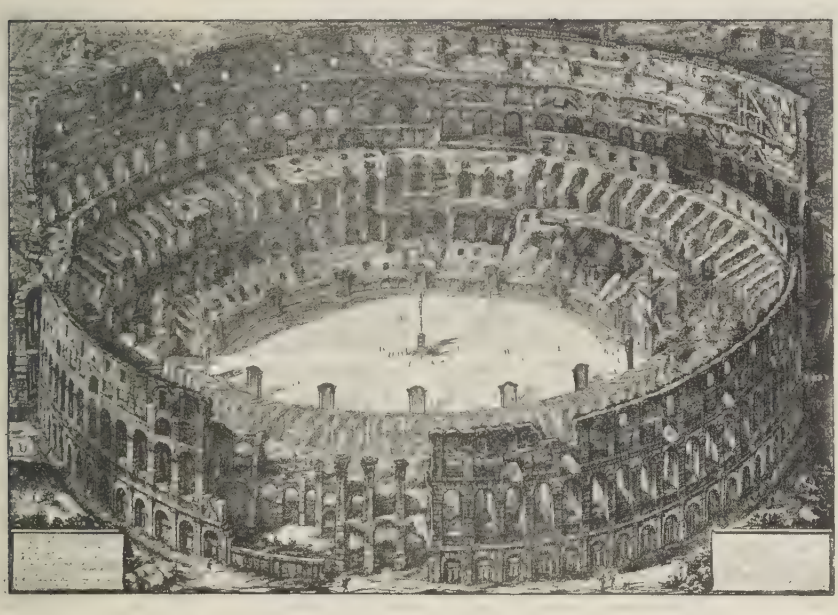

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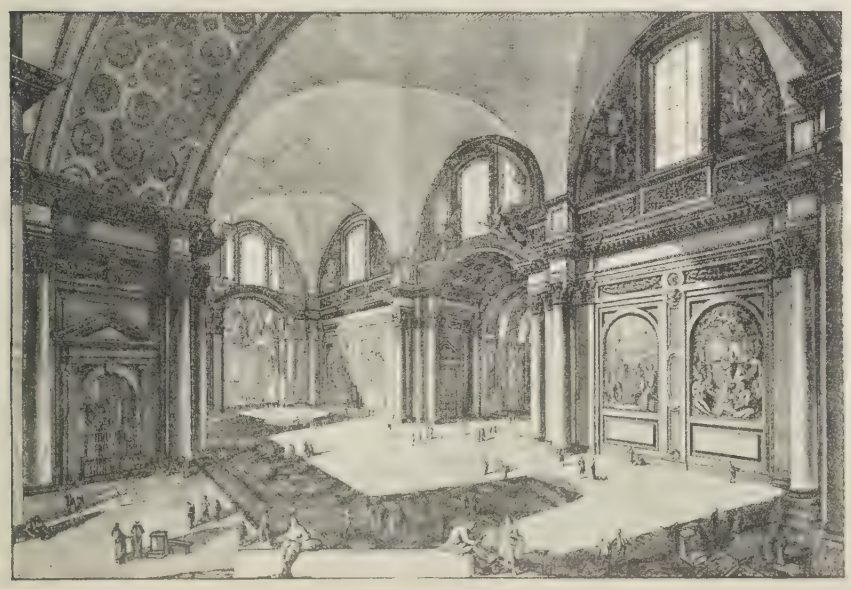

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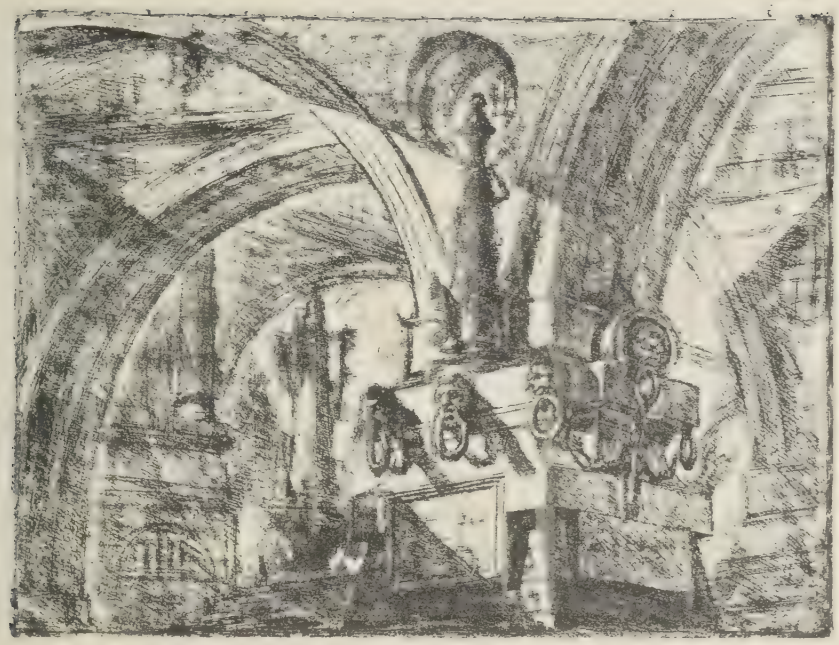

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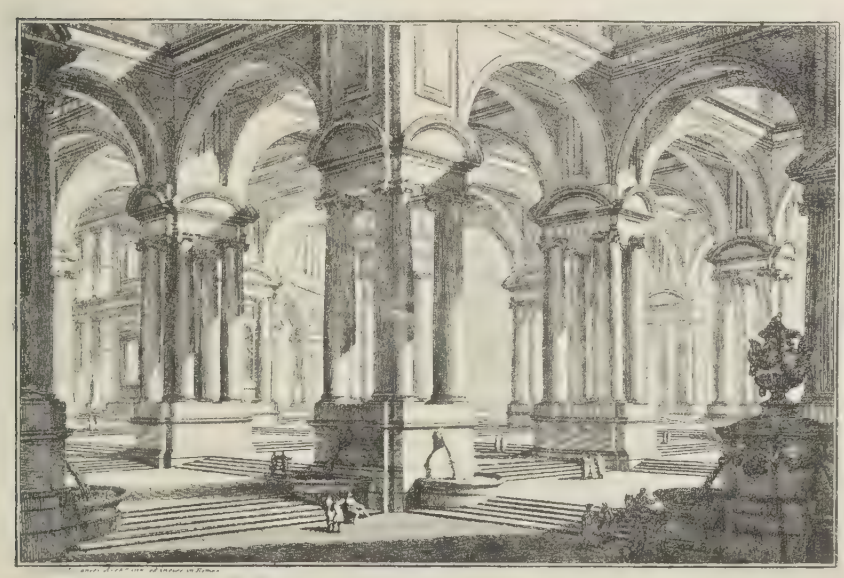

Gruppo di Scale ornato di magnifica Architettura, le quali stanno disposte in modo che conducano a vary piani, e specialmente ad una Rotonda che serve per rappresentanze teatrali.

'GRUPPO DI SCALE', PLATE II FROM THE 'PRIMA PARTE DI ARCHITETTURE, 1743 RE-ISSUED IN THE 'OPERE VARIE', 1750

INTERNAL ELEVATION OF AN ANCIENT RESERVOIR IN THE VINEYARD FORMERLY BELONGING TO THE JESUITS BELOW CASTEL GANDOLFO. PLATE 22 FROM THE 'ANTICHITÀ D'ALBANO E DI CASTEL GANDOLFO', 1764

INTERIOR OF THE SO-CALLED TEMPLE OF NEPTUNE. PROOF OF A REJECTED ETCHING FOR PLATE 12 OF THE SERIES OF 'VIEWS OF PAESTUM', 1778.
FROM AN IMPRESSION IN THE BRITISH MUSEUM

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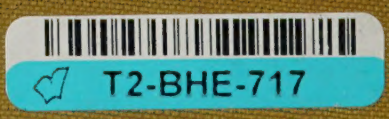
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